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THE JERUSALEM
POST
MAGAZINE

Friday, May 27, 1977

Begin — from the
underground to the top

Thus... Rabbi Israel Sassover came into the world... I changed my appearance and my habits... The law of conspiracy being supreme in the underground, I let my beard grow — and added 10 or 15 years to my age...

(From "The Revolt")



Come and Give Birth at Assuta



The old-established Assuta hospital is situated in the heart of Tel Aviv, in a central and quiet location. From the second floor windows there is a tranquil and relaxing view. The maternity ward, delivery room and babies' wards are on this floor. One of the beds in the maternity ward is waiting for you.



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עוֹלָם קְלוּמָה

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields: practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

JOB HUNTING IN ISRAEL

INITIAL CONTACTS

When was the last time you had to look for a job? Can you remember pounding the pavement, answering advertisements, waiting for them to call you? Even if you were one of the lucky few — with a choice of jobs offered to you on a silver platter — you must still be aware of the rat-race others experienced when job hunting abroad.

Here in Israel the game is basically the same, but your sources of finding employment are somewhat different. There are newspaper advertisements, but not in the abundance to which you may be accustomed. And the private employment offices that you may have depended on practically do not exist in Israel. Instead, there are government employment offices for both professionals and non-professionals.

UNIVERSITY GRADUATES

As a college graduate, your first step in finding a job is to pay a visit to your local branch of the Bureau for Placement of Professionals (Merkaz Lata'asokot Akademim). On this and all job hunting forays bring along any professional license (if needed), a photocopy of your university diploma, your

resumé, letters of recommendation, etc.

You'll be interviewed, your documents gone over and translated if necessary. You will be given information on how to obtain a license to practise your profession in Israel (if needed) and in some cases, told that additional training or qualifying exams will be required. A curriculum vitae will be prepared for and about you and a personal file opened to keep a record of your progress in tracking down a job. Expect a three to four week wait (for processing) before the Bureau introduces you to various potential employers. There are four regional Placement for Professionals offices and each one has a continuously updated list of a variety of vacant posts in its area and surrounding areas.

NON-UNIVERSITY GRADUATES

While university graduates are not required by law to obtain job placement through the official government employment bureau (Lahkat Ha'avoda Klalit) all other newcomers — such as skilled workers — are obliged to register with their local labour exchange. Procedure for placement is similar

to that for academics. Specific training in production processes and new methods in your area may prove essential before you can integrate into the country's labour force. (If you fail to find a job (either because your skill is oversupplied or not employed here at all) you will be advised to register for a retraining course.)

Guidance will be provided in line with your background and qualifications, as well as the country's needs. While taking a course is not an absolute guarantee that you will be given a job, no effort is spared to help place those who successfully complete retraining. If you undertake retraining, and if you have no income from any other source, you may be entitled to a grant or a loan — according to the size of your family — to tide you over this period.

While you may find out a lot about your general area of employment, possibilities existing in your field, etc., keep in mind that only some 18% of all newcomers from the West actually are placed in jobs by the Bureau for Placement of Professionals or the Labour Exchange.

About 50% of all new olim obtain employment through direct personal contacts, another 25% through friends, relatives and acquaintances, and a further 10% through newspaper advertisements and other public announcements.

INITIATIVE

The above figures lead us to the most important point in job hunting in Israel — Initiative. Basically this is a small and rather "hamish" country and almost everyone is willing to offer advice, contacts and help to a person with a good attitude. Talk to as many people as possible about your job search. It pays to follow up any and all names that they may suggest you contact.

Be resourceful — contact professional organizations, go through the telephone book, get in touch with any people or companies that sound even remotely related to your field, visit the local branch of your immigrant association for suggestions. Leave no stone unturned. Meet with anyone who is willing to talk with you.

The point is that although a person or company may not have a specific position to offer you, they may be able to put you in touch with others who can help you to get the "lay of the land." Many such informal contacts will indeed result in employment, either directly or indirectly, but your psychological approach will have a lot to do with the results.

Normally, within any field, there is an inner circle of sources that you need to penetrate. These meetings (notice we didn't say interviews) can set you on the right path. The wider your exposure, the better the percentages. A little *chutzpah* goes a long way and it doesn't cost you anything but time.

Looking for work is a full-time job in itself. Devote yourself to the hunt wholeheartedly and you are bound to have a certain amount of success. Unless you are exceptionally lucky, sporadic job-seeking will usually lead to many blind alleys.

THE SUCCESSFUL INTERVIEW

In spite of all the well-worn jokes about "Jewish time," there are still many people in Israel who do believe in being punctual. You have only one chance to make a "first impression." Make it count! Be all the things that you would be abroad — prompt, neat and courteous. It may turn out that you have wasted your time, that your interviewer was late, disheveled, abrupt (if not downright nasty), but you may — on the other hand — be glad that you bothered.

Don't underestimate the value of Hebrew. This country has been geared to immigration for three decades. Most people are willing to give you a chance with struggling Hebrew on the assumption that your language will progress. You should be realistic and face the fact that without Hebrew, your value is much less tangible to a prospective employer. You may have a fantastic background and the exuberance to contribute your knowledge, but who will be your audience if you lack the basic means of communication?

If you feel that you got a "possibly" response to an inquiry or an interview for a job that you'd like, don't be afraid to follow it up

with a telephone call or a letter thanking your interviewer for his time and expressing your interest.

FLEXIBILITY

There is no substitute for flexibility when job hunting. It is a quality well-worth cultivating and may lead you to a rewarding career. For example, if you were a history teacher "back home" and the Ministry suggests that you become an English teacher here — give it a try! You'll be sent to a course in "Teaching English as a Second Language," and you may like your new job even more than your previous one. If you are also willing to consider various geographical areas, your employment possibilities are so much the greater.

It also helps to remember that your first job doesn't have to be your last. We don't advocate your becoming a professional job-hopper, but you may feel better starting to work than holding out indefinitely for the perfect opportunity. What might appear initially as a stop-gap position, may work out to be an ideal job once you are on the "inside." If all fails and you find that you chose wrongly — so what? Chances are that your Hebrew has improved as has your understanding of the inner workings of your profession in Israel and you've probably made more contacts who can be helpful to you in the future.

One of the frustrations that many people experience in Israel is the seeming lack of job specifications for employees. Don't let this upset you — turn it to your advantage. If you like the type of company or institution, the scope of work and can picture yourself there, worry about the specific duties after your foot is in the door.

Job hunting in Israel can be an interesting and challenging experience: an opportunity to learn more about the country, the people and yourself. In conclusion, an interesting observation — beyond all of the individual variables involved in successfully finding a job, one point seems to stand out — If your first motivation is to live here, the rest will generally fall into place.

(E.K. & D.L.)

מקדא מן האל



(Left to right) Head of the Polish Betar movement, 1933; the Begin family in Palestine, 1942, when he was serving in General Anders' army; the Begin family hiding from the British in north Tel Aviv disguised as "the Sassouers."



(Left to right) Begin inspecting the IZL Brigade in Jerusalem, 1948; the Herut leader addressing a political meeting, 1949; a studio portrait taken during the War of Independence.



OUT OF THE UNDERGROUND INTO THE SPOTLIGHT

With the eyes of the world now on Menachem Begin, JUDITH BEN-ELIEZER describes the beginning of his career in this country as the leader of the Irgun, and explains why the label "terrorist" is such a misleading one. Photos: Jabotinsky Institute, Tel Aviv.

THE CURTAIN on Menachem Begin's activities in Bretz Israel rose in 1948. The Nazi murder machine was in full swing in Europe, but the British mandatory power had eluded the gates of Palestine against those who still had a chance to escape from the inferno. The leaders of the Irgun Zvai Leumi, the underground military organization of the Zionist Revisionist movement, decided that the time had come to renew the revolt against the British that had come to a halt with the outbreak of World War II. They contacted the 80-year-old Begin, who had been an active member of the Revisionists' youth organization, Betar (Brit Trumpet) in Europe before the war and who was now serving with General Anders' Polish army in the Middle East. Begin was persuaded to take command of the Irgun and the banner of revolt was raised.

Begin and his comrades declared war on Britain's regime in the country were by nature averse to violence. But spurred by their passion to free the land from the shackles of the Mandate and open it to tormented Jewry, they were inspired to take the road of freedom fighters. They would fight but with self-restraint.

IT WAS thus determined that in the coming struggle, every effort, to the point of self-sacrifice, would be made to avoid taking civilian lives. The chief targets of attack were to be military installations, arsenals, etc. Whenever it was necessary to attack civilian institutions such as police headquarters and immigration offices, which kept documents on "illegal" immigrants, prior warning was to be given to permit personnel to evacuate the building. Such prior warning of course deprived the freedom fighters of

the surprise element in the attack and thus exposed them to added danger.

IN THE FIRST year of the revolt, many successful actions established a momentum that could not be halted until victory was achieved. But the going was difficult. Many of Begin's closest associates were arrested and exiled to internment camps in Africa. Nevertheless, Begin continued with the resistance. He went underground in Tel Aviv — taking on the guise of Rabbi Israel Sassover — growing a luxuriant beard to complete the disguise.

At his hideout in Joshua Bin-Nun St., Begin spent much of his time writing — political analyses of the situation on one hand and rousing messages to inspire his followers to greater deeds on the other. Then, with his Chief of Operations, Yeruhim Livni (known as Elitan), further

military actions would be planned.

Foremost in their minds was the problem of minimizing the risks for the Irgunists who were sent out to fight, and avoiding the killing of British civilians. Orders were given that should British women and children be in the vicinity of a planned action, the strike was to be cancelled or postponed. Likewise, if British soldiers were taken prisoner in the course of an action, they were to be released when the task was completed.

THE EXPLOITS of the Irgun were many, yet antagonists choose to remember only the attack on the King David Hotel in July, 1946, and the operation at the Arab village of Dir Yassin, in April, 1948, accounts of which are weird distortions. This is a result of the hostile propaganda that was churned out at the time with the aim of dis-

crediting the Irgun. Throughout the Arab world and the world at large a wave of propaganda was let loose about "Jewish atrocities."

THE GUIDING principle of Begin's credo has always been the unity of the Jewish nation. In the days of the underground, Begin called for a united resistance front of the Hagana, the Irgun and the Stern group. Despite prolonged hounding by the ruling Jewish bodies — a period called "the Season" — Begin overcame the bitterness and still continued to appeal for unity. When finally, in October, 1948, the Hagana agreed but put forward dictatorial conditions, Begin acquiesced for the sake of forming a unified resistance. (Unfortunately, in July, 1949, the Hagana backed out after the British swoop on the Jewish Agency in which heads of official institutions and active

members of the Hagana were arrested.) Outstanding in the whole history of the Irgun's resistance was of Begin's absolute refusal to do anything to cause civil strife among Jews. There was much cause for it, because at certain periods the Irgunists were harassed, informed on and kidnapped. There was considerable pressure from within the movement to retaliate, but Begin refused.

The same principle governed his actions with regard to the Irgun arms ship, *Altalena*. In June, 1948, almost immediately after the establishment of the State, the Irgun informed the Security Department of the Provisional Government of the forthcoming arrival of the ship, giving a detailed list of its cargo which, it said, was destined for the common cause of winning the war against the Arab invaders. But, as Begin himself writes in his book, *The Revolt*: "Official propaganda... pretended that the Irgun had brought over the *Altalena* in order to prepare an armed revolt against the Government of Israel."

Despite subsequent provocation and the shelling of the ship on the orders of the Israeli authorities, Begin averted civil war. The aim during the resistance against the British was to effect their evacuation so that a Jewish State might arise. The aim of fighting the Arab invaders was to liberate our land. A seizure of power was never contemplated.

SINCE BEGIN has now come to the forefront of the scene, his antagonists are again conjuring up the image of the "terrorist." It is strange how vicious slander penetrates and holds the mind. Begin's make-up and deeds are in fact the antithesis of this perverse label. When Begin emerged from the underground, a famous writer said: "He is such a disappointment. He bears no resemblance to the tough, swash-buckling adventurer I had imagined him to be. He has turned out to be simply an affable gentleman."

It is unfair for the Press — the British Press in particular — to write as they are doing about his past. The London Times said last week:

"Israel's founding father reaps the rewards of terrorism. Terrorism does pay. Arafat should be encouraged. When the Geneva conference is convened, Israel and the PLO might be represented by two old terrorist leaders. It could be disastrous diplomatically, but very interesting."

It is blasphemy to compare the highly-motivated Irgun fighter to the bloodthirsty Arafat and his cohorts, whose object is to destroy a nation.

The Irgun fought a British army equipped with modern tanks, aircraft and radar, with small arms, most of which were "confiscated" from the British themselves. It was the fight of the few against the many and the weak against the strong. Yet Begin and his associates who put up such a clear-headed resistance at a crucial moment in Jewry's history are dubbed "terrorists." On the other hand, the Arab murderers of innocent people are called "guerrillas" by much of the world's Press.

After 49 years of statehood and parliamentary work, the world Press should have learned who Begin really is. He is a liberal and an intellectual. He is a stickler for legislative matters and parliamentary propriety. In opposition, he

was always loyal and correct. He criticized the Government fairly and applauded its actions when these were taken in what he believed was the right direction. When the nation faced catastrophe in 1967, Begin called for a government of national unity. His party, Gahal, even agreed to serve with only two ministers in the Cabinet, although it was entitled to many more according to its Knesset strength. Begin's acquiescence stemmed from his anxiety to move things forward when the nation seemed in great distress.

IT HAS been said that within his own party, Begin is dictatorial. This is not so. He listens patiently to his colleagues' comments and gives detailed answers. At meetings, the subject is put to the vote. It is true that he often wins his point, but that is simply because his oratory and arguments are convincing. His analytical mind, combined with his knowledge of historical facts, impresses people. In fact, when he was a Government minister after the Six Day War, he used to help draft official documents.

From morning to night, Begin is totally absorbed with the welfare of the State. He does not spare himself and has a constant schedule of meetings and conferences. Nevertheless, he is not aloof and unapproachable, always trying to find time for people and receiving some of them at the same modest apartment he occupied during the days of the underground. Along with his attributes Begin has, of course, his shortcomings, but extremism is not one of them. In fact, in the eyes of his associates, he is sometimes too mild and flexible — except when principles are involved.

For example, Begin's stand on Judea and Samaria is adamant for profound reasons which he feels have not been adequately explained either to the Israeli public or to the world. Apart from our rights to this territory, he maintains, there is the question of our very survival. Begin feels it is impossible to return to the 1967 borders when the waist of the country was a mere 14 kms. across. In fact, no Israeli party except the Communists advocates this.

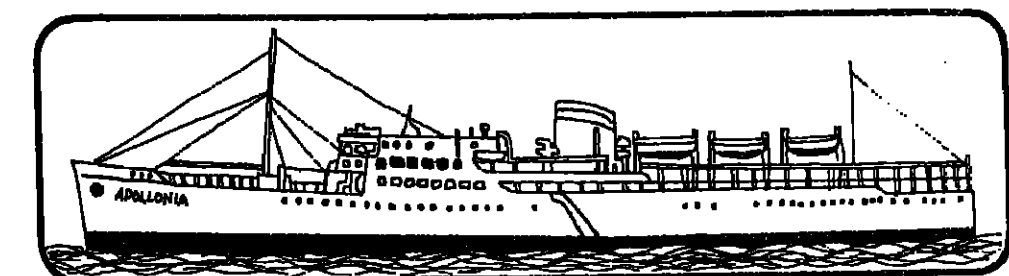
The Arabs have categorically rejected all the plans — including the Allon plan, because it means erasing the 1967 lines. So all the talk in Israel about finding a compromise is a self-deception. And a return to the 1967 borders is self-destruction.

THE ANNIHILATION of Israel is not in the interests of the free world. By our very existence we are both preventing the Soviets from dominating this region, and keeping the Arabs in check. We are the pivot on which the balance in the Middle East rests and hence it is in America's strategic interest to have a strong Israel. This fact needs to be expounded to the President of the U.S., the Congress and the American people.

Let us hope that Menachem Begin will soon be well enough to take the reins of power with firm hands and, as official head of Israel's Government, set out to build relations of friendship with the U.S., on the basis of mutual interests. □ Judith Ben-Eliezer is the former commander of the China branch of the Irgun Zvai Leumi. She is the widow of Harut M.K. Aryeh Ben-Eliezer, a member of the Irgun High Command.

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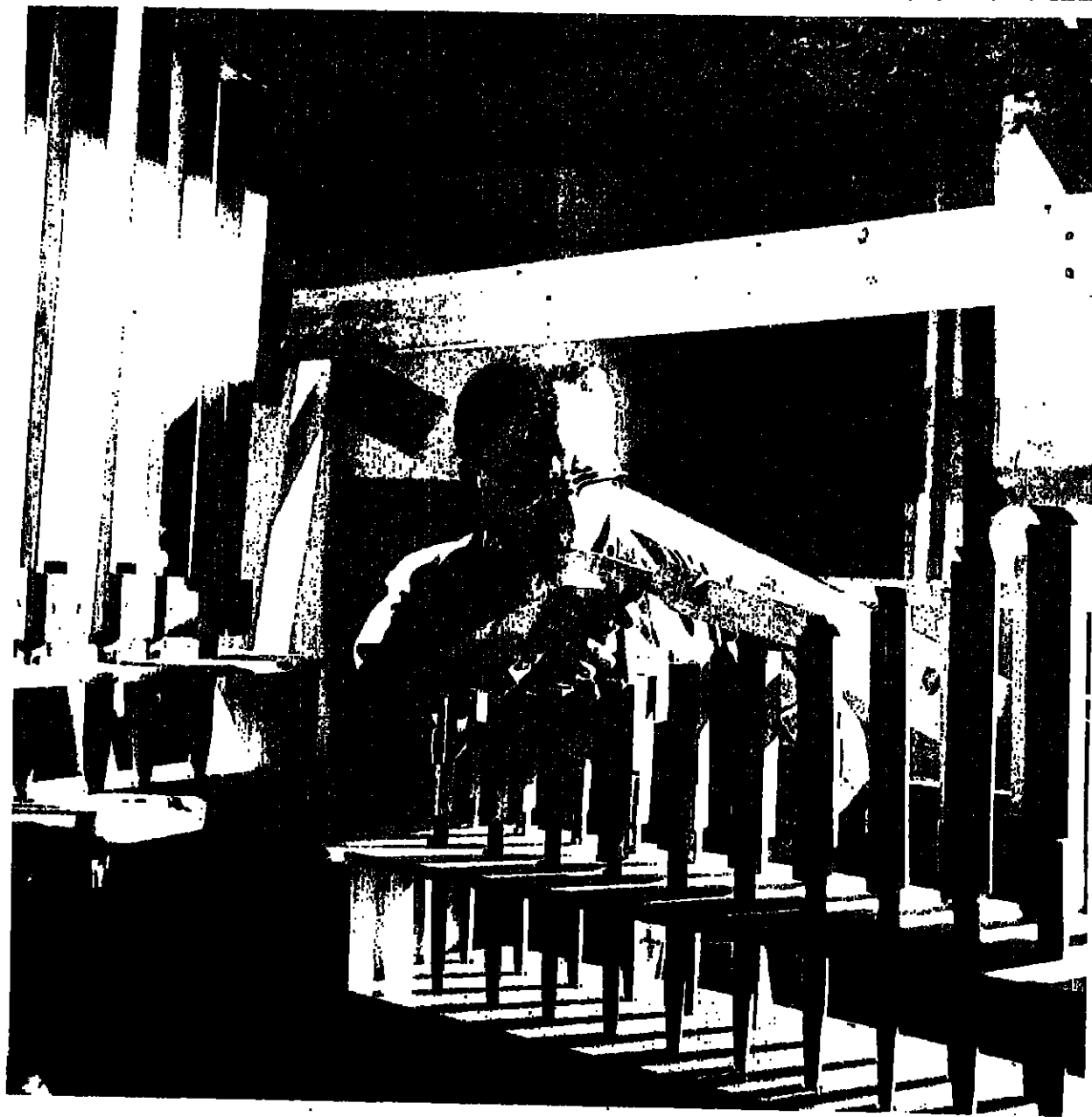
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הגדה מן האכל



Fr. Delfin Fernandes tests a pipe for the new organ being built for St. Catherine's Church in Bethlehem.



Franciscans taking part in a service in the Holy Sepulchre. (Rubinger)

THE FRANCISCANS

The Franciscans have a very special relationship with this country, continuing a tradition that began in 1342, when Pope Clement VI entrusted the order with "the Custody of the Holy Land." OIKOUMENIKOS describes the monastic brotherhood.

Franciscan seminarians in the Old City come from many countries to study for the priesthood. (D. Fernandes)



WHO ARE the Franciscans? Many people in Israel would probably identify them as the monks who wear brown habits with white cords and sandals. Most Christian pilgrims might know them as "custodians" of the Christian holy places for the Roman Catholic Church. Both descriptions are correct, but they are also publishers, archaeologists, historians, orphanage directors, teachers, and organ builders.

Today's Franciscans continue a custodial tradition which extends back to 1342, when Pope Clement VI first entrusted them with "the Custody of the Holy Land." By that time, they had already acquired possession of the Cenacle (site of the Upper Room, the scene of the Last Supper) and lived on Mount Zion. When they were expelled from there in 1552, they moved to the western corner of the Old City of Jerusalem (just inside today's New Gate), where they have lived ever since. St. Saviour's spire overshadows the monastery and offices of the order, which today has 830 priests and lay brothers from 26 countries scattered throughout the Land. They are only a small percentage of the 24,000 Franciscans in service around the world.

Pilgrims discover that the Franciscans provide a wide variety of services that help to enrich their experience here. They supervise hospices, publish inexpensive guide-books, and care for numerous sites which have significance for Christians and students of history.

The Christian Information Centre in the Old City, near Jaffa Gate, under the direction of Father Ignazio Manacini, answers questions, hosts lectures, and has

sponsored exhibitions of art, sculpture, and icons. Its pilgrim office, directed by a Belgian monk, Antoine Defauw, last year alone helped 970 groups and 40,438 Christian visitors.

PUBLISHING is a money-losing operation for the Franciscan Printing Press. Since it is a service to Christians, to the general public, and to scholars of history, archaeology, and the Bible, book prices are kept under cost and must be subsidized.

The press employs about 40 Arab Christians. It provides the local Christian population with an Arabic illustrated monthly and with liturgical books which are used throughout the Middle East.

The Holy Land Review, the Franciscans' English-language quarterly, contains news of excavations, historical background on biblical sites, and copious illustrations. Many a pilgrim-age to Israel has begun with a vicarious visit through this magazine, or a similar one published by the press in French, Italian or Spanish.

"We're a lot like a kibbutz," says Father Claudie Baratto, head of Franciscan publishing in Jerusalem, referring to the community's common life. In the monastery's large dining-hall, the priests and lay brothers, whatever their role, all wear similar garb and eat the same food. They also worship together at the 6:15 mass each morning. There is no salary, but personal needs are met. A member is provided for throughout his life.

The diverse talents of the Franciscans become evident during a visit to the St. Saviour compound. Brother Delfin Fernandes is busy in the workshop where his ar-



The Franciscan Printing Press publishes magazines in five languages and numerous scholarly works at no profit. (D. Fernandes)

tians are building a three-keyboard organ he has designed for St. Catherine's Church in Bethlehem, adjoining the Basilica of the Nativity. When completed, it will have 8,774 pipes. The work demands expertise in wood, cabinet making and electrical relay system — and a vast amount of patience. It is the only workshop of its kind in the whole Middle East.

Jerusalem is an ideal place of study for future priests, 35 of whom live at the Franciscan seminary. Within a few blocks, one can visit the scene of many biblical events and relive chapters in Church history. The Studium Biblicum Franciscanum provides facilities for graduate research and doctoral work with able scholars like Fathers B. Bagatti and E. Pax.

EARLY CHRISTIANITY and its Jewish origins have been illuminated by archaeology, including research during the past decade by Father Bagatti and Father E. Testa. Their scholarly works, and those of colleagues, published by the Franciscan Press, fill almost two shelves.

Franciscan archaeologists Virgilio Corbo and Stanislao Loffreda have also made significant

contributions, especially with their excavations at Capernaum and Magdala beside the Sea of Galilee. Four large volumes on Capernaum have already appeared in Italian, and smaller books in English and French.

Some of the Capernaum finds are still the focus of debate and questions. Who placed the 25,000 late Roman coins in the foundation mortar of benches and

stairways of the synagogue — and why? Is the synagogue of the same period as Hamat Tiberias? Who built such a magnificent synagogue in such a poor area? How did the synagogue and church happen to be located so close together? Work continues as answers are sought.

Magdala, which was a fishing village during the late Second Temple period, is currently attracting increased interest because of the discovery of a small synagogue from the 21st century C.E. (Dr. Gideon Foerster of the Hebrew University and the Government Antiquities Department affirms that there are strong indications that the synagogue pre-dates the destruction of the Temple in 70 C.E.) It may be the oldest one found in the country. The preliminary report of the 1971-75 seasons has now been released in Italian by Fathers Corbo and Loffreda, with an article in French on the literary sources by Frederic Manns.

St. Francis of Assisi, spiritual father of the order, first set foot in the Holy Land in 1220. To honour the 750th anniversary of his death in 1228, Franciscans held commemorative events last October. Francis, who came in simplicity and peace, with neither armour nor sword, left a prayer which continues to reflect the spirit and approach of his "sons" and many others:

"Lord, make me an instrument of your peace.
Where there is hatred, let me sow love;
Where there is injury, pardon;
Where there is doubt, faith;
Where there is despair, hope;
Where there is darkness, light;
And where there is sadness, joy..." □

HOLOCAUST — a Christian view by Eva Fleischner (printed in *The Jerusalem Post Weekend Magazine* on April 8) was originally published in *es/s forum* no. 24, titled "Christians and Jews: Jews and Christians," as a part of *engage / social action* magazine, published by the Board of Church and Society of the United Methodist Church, 100 Maryland Ave., N.E., Washington, D.C. 20002.

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The Monastery of St. Catherine in Sinai informs all interested persons and parishes that commencing July 1, 1977:

1. The Monastery will be open to the public every day, except Friday, Sunday and the Christian Orthodox holidays, already notified to the religious administration authorities, from 9.30 a.m. till 12.30 p.m.
2. The entrance fee will be 110.00. Visitors may tour those parts of the Monastery's compound open to the public.
3. In view of the limited daily capacity of the Monastery to accept visitors, all persons (individuals or groups) are requested to apply in advance in writing (Greek or English) to the Monastery specifying the date of the visit and the number of visitors. The Monastery will reply confirming or refusing the requested visit according to capacity for the requested date. Persons without a written confirmation of their visit may be denied entrance.
4. The cost of overnight stay in the Hostel of the St. Catherine Monastery, with common shower/WC and cooking facilities is IL40 per person (in addition to the 110 entrance fee).
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6. The Monastery will reply confirming or refusing the reservation according to the hostel's capacity.
7. It is to be noted that arrivals for the hostel are accepted everyday, except Thursday and Saturday, from 9.30 a.m. to 12.30 p.m. and 4 p.m. to 6 p.m. Cancellation must be accompanied by a bank cheque in the Monastery's name covering the full amount due for the reservation made.
8. Absolute respect for the holiness of the Monastery and the Mountain, as well as the rules of the Monastic community, constitutes a prerequisite for any visit.
9. Proper attire (the naked legs, shoulders, arms, no shorts etc.) and respectful behaviour (no songs, noise, radios, etc.) are demanded.
10. All correspondence may be addressed, until further notice, to: Monastery of St. Catherine, Sinai, N.P.O. 1500.

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Awesome innocence

WITH PREJUDICE / Alex Berlyne

THERE WAS little hope for survival for Allied prisoners-of-war working on the infamous Bangkok-Moulmein railway in 1943. The Japanese guards seemed scarcely sane and the starved prisoners were dying like flies from a host of diseases.

The scene reminded Philip Warner of some strange adventure in the *Boy's Own Paper*. "Suddenly it was less real, more bearable: after all, B.O.P. characters lived to tell the tale," he writes in the introduction to *The Best of British Phuck* (MacDonald & Jane's), his collection of extracts from the magazine.

Founded in 1879, the B.O.P. appeared for over 90 years and numbered among its contributors Jules Verne, R.M. Ballantyne, G.A. Henty and Conan Doyle. Describing itself as "pure and entertaining reading," the paper featured numerous recommendations for curing impure thoughts and, even worse, impure actions. This gave it a characteristically hearty flavour and it tended to feature series of "straight talks" on such topics as boys "starting to bowl in life's match." An article on rugby by G.H. Garnett was typical. "War, as we know, is the greatest game there is," it began. "But we want other more peaceful games... to prepare us physically and morally for the battle of life."

G.A. Wade, a professional old boy, also contributed to the inimitable B.O.P. flavour with such features as "Songs of Our Public Schools" and "Some Famous Tuck Shops," while the range of subjects ran the gamut from "Mr. Arthur Feather, Ventriologist to the British Army," through W.G. Grace advising on the choice of a cricket bat, to the peculiarly British "Swishing Anecdotes" that described some of the more celebrated caners of the past.

DISCUSSING the development of language, Mr. Warner tells us that some of the expressions used in earlier issues of the B.O.P. now sound somewhat startling to our late-20th-century ears.

In the Nineties, a Dr. Stradling contributed an article on "How to Stuff and Mount a Bird in Five Minutes" and in another Victorian tale we read that the hero "did not want to work in a co-educational school but he did so for the sake of the jolly good screw he got there." The B.O.P. was forever going on about gay husbands and camp life, while in 1909 the paper excelled itself with an article entitled "My Little Tits" and a story about "Queer Mr. Quern."

This sort of awe-inspiring innocence, closely connected to what Catholics call "invincible ignorance," is a constant element in children's literature. Milton must have had it in mind when he wrote:

"Evil into the mind of God or Man

May come and go, so unapproved,
and leave
No spot or blame behind."

I intend to discuss this phenomenon here, so if you have any objection, will you kindly leave the room.

IN MY LAST article I described the "William" stories of Richmond Crompton, which are currently being screened on British TV. Miss Crompton, a parson's daughter who never married, evidently lived a protected life for our schoolboy hero's denials are invariably expressed as "I can't."

His female equivalent was Evadne Price's schoolgirl heroine, a tomboy called Jane, whose innocence is pinpointed for the reader in *Jane the Unlucky*, a 1939 book with a plot that revolves around Jane's drawers getting covered with tar when a young man takes her fishing. He offers to wash them for her to save her from parental wrath, but unfortunately they fall out of his pocket in public and his girlfriend, Miss Bird, the hotel receptionist, gets fired from her job.

It might be thought that Evadne Price had exhausted the humorous possibilities of knickers in this incident. Not so. She resurrected them in *Jane at War*, in which an evacuee called Orris can't keep his hands off them. "My knickers seem to fascinate him, they do," says Jane's nanny. "Can't leave 'em alone. He wore my navy drawers into the High Street yesterday."

ONE OF THE all-time classics appeared in a 1907 issue of the *Girl's Own Paper*. An illustration to a story called "A Girl Without a Penny" shows a man and a girl gazing intently into each other's eyes. In the caption the girl is saying, "I swear I will not rest until I have found your Dick."

Dorita Fairlie Bruce came a close second with a line from one of her *Dimsie* stories which appeared in the 1930s: "Nancy was now on terms of great intimacy with her organ; and was never so happy as when she could spend an hour or two alone with it."

For some odd reason, characters in school stories never simply "say" anything. Their authors go to great lengths to avoid using the word and the children tend to retort, declare, taunt, mock, sigh, grimace and even, I regret to say, ejaculate.

The names of characters, too, often sound completely unsuitable to our time-warped ears. In *Girl's Own Paper* magazine there was a series of stories by Noel Raymond featuring a girl called Joan Gelding, while in *Swallows and Amazons*, and other books by Arthur Ransome, the heroine is a girl called Titty (her real name, Elizabeth, is never used). Angela Brazil was awfully fond of heroines called Lesbia in some of her books (*Loyal to the School*

and *For the School Colours*). Her biographer, Gillian Freeman, discusses the matter in her book *The Schoolgirl Ethic*: "At the risk of being considered naïve, I would swear that the name Lesbia (even when linked with Regina) was chosen by Angela in innocence. I believe that, like others of her contemporaries, she found it a highly romantic name."

Er, yes, Gillian. But Miss Brazil didn't leave it at that. In her autobiography she describes her fondness for her schoolgirl friend, Lella Langdale ("We had dovetailed into each other's grooves"), and her heroines were given to sleeping enrap with a chosen chum from the same dorm ("Would you care to come and creep in with me? I've got a hot bottle").

Still, I have no doubt that Miss Freeman is right. Confirmation comes from Daphne du Maurier in her autobiography, *Growing Pains*, published last week. The author of *Rebecca* says that she only learned the facts of life at 18 and she remembers thinking, "What an extraordinary thing for people to want to do."

APART FROM children's literature, the Victorians often sound comical when they least intend to. Emily Dickinson, in her poem about the dying tiger, refers dramatically to the creature's eyes as "His Mighty Balls."

Browning, probably in all innocence, wrote the most indecent line in all Victorian literature in his long drama *Pippa Passes*. Describing a Gothic scene towards the end of the poem he wrote,

"Then, owls and bats,
Cows and twats,
Monks and nuns, in a cloister's
moods

Adjourn to the oak-stump pantry!" The poet had misread a 17th-century broadside poem called "Vanity of Vanities" and thought that twat meant a piece of headgear for nuns.

He was, to say the least of it, mistaken.

The odd thing is the way this sort of bloomer flourished in the period of Victorian prudery and the heyday of Bowdlerism. Even poor Browning's error was less salacious than the amended versions of the Bible, Chaucer, Shakespeare, Ben Jonson, Swift, Defoe, Dryden and Burns that the Victorians bequeathed to us. Typical of the genre is the version of *The Wreck of the Hesperus* that the actress Theresa Yelverton used to recite professionally: "She struck where the white and fleecy waves

Look soft as carded wool:
But the cruel rocks gored her side,
Like the horns of a gentleman
cow."

NOWADAYS, four-letter words are the vogue and delicacy seems to have flown out of the window. But not quite.

It has merely shifted from the sexual to the racial. Paul Johnson has pointed out in a new book that the Afro-Asian countries used to be described as *backward*. This implied the condition was their own fault, so the term was changed to *underdeveloped*, which in turn gave way to *developing* (a clear misuse, implying that other countries are stagnating). Now this has been replaced in its turn by the meaningless *emerging* or *emergent*.

"Such nations," writes Johnson, "are also, following the current rules of international lying, usually described as *uncommitted* or *unaligned*, though their one common characteristic is that they hunt in packs at the UN." □

Getting along with others



THESE CAT-AND-DOG photographs of his own pets — a young Labrador bitch and her constant companion, a male cat — by Post photographer Lester Millman deserve more of a comment than, "Aren't they cute!"

In all this togetherness, as in watching television for instance, a "natural" thing? Yes, according to a recent report by Oxford psychologist Richard D. Ryder, who is also vice-chairman of the Royal Society for the Prevention of Cruelty to Animals.

"Social interaction between species is a perfectly natural and healthy thing," it has been observed in the wild, he notes; it involves curiosity, companionship, and play, and in human homes, "some cat-dog relationships can become extraordinarily complicated and ambivalent."

As countries move from agricultural to industrial societies, the report points out, in-

terest in animals begins to grow, and people start to see "other species" as sources of much more than merely food and labour. Pets, in other words, become an important "back-to-nature lifeline for urban industrialized man."

HERE IN ISRAEL, this particular mark of industrialization is now quite evident. It can be found, of all places, at kibbutzim, where animals not too long ago were simply what provided meat, milk, horsepower, and perhaps guard-duty. Today, kibbutz horses are kept almost exclusively for sport. While waiting at the entrance to the dining hall you can find large and classy groups of retrievers, setters, dobermans, pointers, poodles — practically everything except mutts.

Another curious site where pure-bred dogs now congregate with their owners is the clinic of local S.P.C.A.s. What has changed is that the clientele these days in-

cludes many sharply-dressed young men of the "other Israel" waiting while their sleek shepherds, boxers, and other pure-breds get their inoculations, ear-clippings, and other requisites of the privileged. As snob symbols, these are among the best around — provided they are intelligently and responsibly maintained.

From keeping an expensive dog (or cat) as a prestige symbol and ego extension, it is probably a step up the social ladder to make real friends with the animal. And for this, any dog (or cat) will do. So there we are, being friends with man's best friend: and from this it is just a skip to man's best friend being friends with his traditional enemy.

As Richard Ryder says, after describing dog-cat relationships (which can have their rough moments, just like every other): "friendship between the species can exist in a similar way to friendship between individuals of the same species."

But there are plenty of households even here in the Middle East where two such as these have their ambivalent but peaceful, not to say companionable, relationships. The cat in this odd couple is considered the dominant personality. He arrived first in the home, as a very small kitten. The dog, four times his size, intruded eight months later and it took a long and careful period of conscious even-handedness to develop this co-existence. □ H.D.

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WANTED!

Boleslavs Maikovskis is a former Latvian officer who sent thousands of Jews and non-Jews to their deaths. He now lives quietly in Long Island, one of the many Nazis who live safely in the U.S., under the protection of the government. In these excerpts from "Wanted! The search for Nazis in America," writer HOWARD BLUM documents this investigation by Anthony DeVito.

IN RECENT years, the U.S. Immigration and Naturalization Service (INS) has achieved only one major accomplishment in the search for former Nazi officers now living freely in the U.S. That was the case of Hermine Braunstein Ryan, whose much publicized trial resulted in her extradition to Germany in 1973. The man who led the investigation of that case, Tony DeVito, became the chief address for concerned citizens who suspected other Nazis were living in the U.S. One of these was a New York waiter named Kurt Wassermann, a survivor of the Nazi massacres of Jews in Riga. He sent DeVito the name of the man responsible for the murder of his mother—Boleslavs Maikovskis. Although the Russians had sentenced Maikovskis to death in absentia in 1966 for his war crimes, the U.S. refused to extradite him. He was now living in Mineola, Long Island. Sensing a sure victory, DeVito got to work.

He moved quickly. He first wanted to learn what the previous Immigration investigation had found. And why it had been stopped. Since Maikovskis lived on Long Island, the records concerning the case would be in the New York office. DeVito asked the clerk in charge of the central index to retrieve Maikovskis' file. Two hours later DeVito got a call. "Tony," the clerk said, "I been all through the central index. I got a negative on Maikovskis. You must be wrong. He can't live in the New York area."

"Are you sure?" DeVito insisted. "Positive," said the clerk. DeVito decided to check the address report index. Maikovskis' name, address, and file number would have to be listed. A noncitizen, he was annually required to report his address. DeVito personally went through the address reports three times and each time he got the same result—there was no report for Maikovskis.

DeVito's mind raced with old doubts, old uncertainties. This was not the first time a file involving a Nazi case had disappeared. That afternoon DeVito sent a teletype to the central index unit in Washington asking for information on Boleslavs Maikovskis. If Maikovskis were anywhere in the United States, the central index would know.

The next day when DeVito returned from the Ryan hearing, the reply from Washington was waiting on his desk. The Maikovskis file was located in Detroit. Detroit? What the hell was the file doing there, DeVito wondered.

He immediately called the Detroit office. "Do you have a file on a Boleslavs Maikovskis? That's B-O-L..."

DeVito waited on the phone for fifteen minutes before the Detroit clerk returned. "Yes, it's here all right," the clerk announced.

"Does he still live in Mineola, Long Island?" DeVito asked. "Yeah, 232 Grant Avenue."

"Well, who sent the file to Detroit? What does the G-600 say?" DeVito tried not to convey his excitement to the clerk. The mystery of the missing file was now narrowing toward a solution: The G-600 form—a standard document the INS attached to all investigative files—would detail who in Immigration had ordered the file sent to Detroit and why.

"I'm sorry, Mr. DeVito, but there's no G-600. I guess there should be one, but there isn't."

Two days later the file reached DeVito in New York. DeVito read

its first page dated six and a half years ago, in the spring of 1966. It was a memo from Sidney Fass, an investigator DeVito knew in the New York office, reporting that he had started searching for witnesses and evidence to confirm the Soviet claim that Maikovskis had made false statements on entering the United States in 1951. Fass described his leads as "promising."

But it had been decided, DeVito read, that the promising leads should go nowhere. Fass, according to another memo included in the file, was ordered by the INS central office in Washington to close his investigation. The central office did not give any reason for its decision. And Fass obeyed, writing a brief explanatory memo: "Pursuant to telephonic instructions from Wilbur Flagg, no further investigation required."

This brief memo, though, was enough for DeVito. It was further evidence to confirm his agonized suspicions. The meandering trail of culpability for terminating another Nazi investigation could now be documented to lead directly to Washington, to the office of Wilbur Flagg, assistant commissioner for investigations.

Flagg, DeVito realized, had been—like Sidney Fass—only following orders. What DeVito wanted to know was who in Washington had told Flagg to pass the word to New York to stop investigating a Nazi. And, who had sent the file to Detroit?

DeVito's plan was simple. He would now personally and very vociferously reactivate the Maikovskis investigation. Someone would have to notice. And this time when they reached out to terminate the investigation, they would have to grab Tony DeVito to succeed. Only then, DeVito would reach out for them, tracing the orders back up the bureaucracy to the men at the top.

For the next few weeks DeVito proceeded simultaneously with his duties for the ongoing Ryan trial and his investigation of Maikovskis. His preliminary findings were optimistic: "... it must be frankly stated that the evidence against him [Maikovskis] thus far is most persuasive. Given a free hand, I feel confident that an abundance of evidence will be assembled to show a degree of guilt exceeding that of the recently publicized war crimes charges against Hermine Braunstein Ryan."

DeVito sent copies of this memo to his superiors in New York and Washington. The trap had been set and baited. Now DeVito could only wait.

Kurt Wassermann would also have to wait. He remained unannounced in the background, a waiter eagerly reading the papers to learn if he had set in motion the events which would close around Boleslavs Maikovskis. The waiter, though, was accustomed to waiting. He had been waiting for thirty years, waiting for vengeance ever since he first heard Maikovskis' name in the Riga ghetto.

IT was a four-day train trip from Vienna, Austria, to Riga, Latvia. Kurt Wassermann, then just fourteen, remembers that he did not really become afraid until the third day of the forced journey.

For the first three days, Wassermann did not know what to expect. Armed soldiers had crowded him along with more than five thousand and other Viennese Jews into a long line of railroad cars. The Jews were curiously told they were being expelled from the Reich, sent to the Ostland. Wassermann imagined that he and his mother would settle in another city, not quite like Vienna, but not much different; life would go on. For three days the trip was uncomfortable, but un-

eventful. He and his mother sat pressed together in a corner of the train on a narrow wooden bench.

But then on the third day Wassermann learned life would be worse wherever the Nazis were sending him. Much worse. At each of the train stops in the Ostland, Latvians plundered the cars. As the Nazi guards watched, the Latvians grabbed suitcases, clothes, and jewelry from the helpless Jews. Wassermann could only stare as a man lunged for his mother's small brown satchel and then rushed outside. The man ripped it open, sorting through her most valued belongings—a few favorite dresses, books, many photographs—taking what he wanted. What he did not choose just lay there, scattered hither-skelter by the wind. The train pulled away. Wassermann still staring out the window at the discarded remains of another life, a life now permanently abandoned. It was then, for the first time, that Wassermann became terrified.

Wassermann and his mother along with 190,000 other Viennese Jews were victims of Hitler's plan for the "reunification of Austria with the Reich." In 1938, after the absorption of Austria, Jews had been allowed to emigrate. But, by June 1941, Security Service Chief Reinhard Heydrich wrote to Foreign Minister Joachim von Ribbentrop that emigration would no longer solve the Jewish question; the Reich demanded a "territorial" solution. On July 31, 1941, six weeks after the initial invasion of Russia, the official order was issued which doomed Austria's Jews. The order, issued by Hitler's deputy Hermann Goering to Heydrich, was worded in vague bureaucratic sentences. But these sentences would result in millions of Jewish deaths. "Complementing the task that was assigned to you on 24 January 1939, which dealt with carrying out emigration and evacuation, a solution of the Jewish problem as advantageous as possible, I hereby charge you with making all necessary preparations with regard to organizational and financial matters for bringing about a complete solution to the Jewish question in the German sphere of influence."

In November 1941, as part of this "complete solution" twenty-five thousand Jews were sent from throughout the Reich to the Riga ghetto. In Riga, some would be put to work as slave labor; others would be put to death.

Kurt Wassermann arrived in Riga during the last week of January 1942. The selection of who would live and who would die began immediately. "At the Riga train station, the SS announced to us that we were being transported to the ghetto," Wassermann remembers. "They said it was a short walk, less than a mile. There were trucks, though, for those who wanted them. Those who felt strong enough were told to walk. I wanted to ride in a truck. I was tired. But my mother said, 'No, Kurt, we will walk.' I tried to argue with her, but she insisted that we walk. She must have known from the very beginning what to expect. Those who got in the trucks never arrived in Riga. We never saw them again."

In Riga, the Reich Jews—Germans and Austrians, like Wassermann—were kept separate from the Latvian Jews. Wassermann and his mother were assigned a small apartment, the rooms of previous victims: Furniture lay strewn about the room, blood spots marked the walls. Both mother and son no longer had hopes for their future. The remainder of their lives, they felt, could be measured in days.

In five days, Anna Wassermann's future was decided. Her son watched, helpless: "On February 5, 1942, we had to line up in the ghetto after we had been driven out of the houses. An SS officer, a man in a leather coat with a fur collar, questioned each of us separately. He asked our name, our age, and our occupation. He said he was selecting workers for a jam factory at Dunamunda. His name was Maywald. I still remember his eyes when he questioned my mother and me. He had such gruesome blue eyes."

"He questioned my mother and told her to join the group on the right. He questioned me, and I was told to go to the left. She went one way, and I went the other. I just stood there and watched how she was squeezed and pushed into a truck with the others. It was done with such roughness. I knew right away it wasn't right. I just stood there as the truck drove off. From that day on I never heard or saw my mother again."

"Later, the next day, we were told by the Latvian SS that the trucks had been driven to the forest. There the victims had to undress and were shot by the Latvian SS with machine guns. They were buried in graves dug by prisoners of war. A day or so later the clothes of the people sent off in the trucks were returned to Riga. One of the Jews assigned to sorting clothing, Gabriel Hoffer, noticed a name on the order sending the clothes back to Riga. The order was signed by a Latvian police captain named Boleslavs Maikovskis. This name spread throughout the ghetto and that is how I first heard it. It was a name which became synonymous with death."

Those sent to the left, like Kurt Wassermann, were spared until another day. Maywald assigned him to a group which worked on the railroad. Now an orphan, he was moved into the home of another Jewish family. Wassermann still remembers the father in this new apartment protesting to the Latvian SS guards, "But he can't live here. It is not proper. I have two young daughters." Two days later the father was selected by Maywald to go to the right. The father, just days ago concerned with propriety, was pushed into a truck. He never returned.

BY the summer of 1943, the pendulum of death no longer swung back and forth between Riga and the surrounding forests. The time for selections was over; the Nazis were now committed to the total destruction of the Jews. On June 21, 1943, Himmler ordered the liquidation of all the ghettos in the Ostland. The surviving Jews from Riga were sent to Buchenwald for the final solution.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

NUFF — Musical cabaret with Nahum Shalit. (Tzavta, 88 King George, Saturday at 9 p.m.)

THE CHINESE CIRCUS REVUE — From Taiwan. Acrobats, dancers, Kung Fu. (Shvilit Theatre, 3 Hasport, Sunday through Thursday)

COMPAGNIE PHILIPPE GENTY — Puppet Theatre from France (Jerusalem Theatre, Sunday at 5 and 8.30 p.m.)

HOMAGE TO LEA GOLDBERG — The poetry of Lea Goldberg read in English by Robert Friend and in Hebrew by Aviva Goren. (Tzavta, 88 King George, Sunday at 9 p.m.)

A THORN IN HIS HEART — With Hanan Yovel. (Tzavta, 88 King George, tonight at 1.30)

Tel Aviv

ADAM AND HAVAI — Musical comedy by Yanatan Gefen. (Ohel, Beit Arlosoroff, 6 Belzimen, Saturday and Tuesday at 9 p.m.)

EVENING WITH ARIK LAVIE — Songs and entertainment. (Beit Lezaim, 34 Weizmann, Saturday at 9 p.m.; Beit Hahayal, Weizmann and Pinkus, Tuesday at 8.30 p.m.)

LA BOHEME — Avi Toladano sings songs of Charles Aznavour. (Bat Dor Theatre, 30 Ibn Gvirol, tonight at midnight)

LOVE IN THE BALANCE — With Yossi Beadi. (Bat-Dor Theatre, 30 Ibn Gvirol, tonight at 9.30)

MATT CASPI — Songs and entertainment. (Tzavta, 30 Ibn Gvirol, tonight at 9)

MY COUNTRY, I'VE RIDICULED YOU — Musical comedy with Gad Yagil, written by Dan Almagor, Dani Ruveni, Yosef Silberg, Duda Topaz and Yonatan Gefen. (Beit Hahayal, Weizmann and Pinkus, Monday at 4.45 p.m.; Ohel, Beit Arlosoroff, Wednesday at 8 p.m.)

LA BOHEME — (Kilat, Beit Philip Morris, Monday at 7.30 and 9.30 p.m.; Beit Hahayal, Cultural Centre, Wednesday at 8.30 p.m.)

LOVE IN THE BALANCE — (Ramle, Nave David, Wednesday at 8.30 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — (Kiryat Haim, Baywin, tonight at 9.30; Haher, Nof, Tuesday at 9 p.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Light Classical Music Series, No. 4. (Mann Auditorium, Monday)

RAVANA ELON, flute, KAREN SPIEGEL, piano — Bach Sonatas for Flute and Piano. (Beit Hahayal, 14 Ibn Gvirol, Saturday)

NIYA MARINO — Recital by Uruguay's top pianist. Works by Beethoven, Chopin and Liszt. (Israel Museum, Saturday)

IPO WIND QUINTEZ, with PINNA KATZMAN, piano — "French Music from Rigo to Beethoven," works by Debussy, Dukas, Milhaud, Saint-Saens, Ibert and Poulenc. (Jerusalem Khan, Sunday)

JERUSALEM SYMPHONY ORCHESTRA — Sidney Harth conducting, Yehudi Bronfman, piano. Red Series, No. 9. Tchaikovsky: String Quartet; Beethoven: Piano Concerto No. 3; Dvorak: Symphony No. 8. (Jerusalem Theatre, Tuesday)

ISRAEL CHAMBER ENSEMBLE — Mendi Rodan conducting, Aurelio Nicolet, flute. Subscription Concert No. 8. Works by Bach, Beethoven, Tchaikovsky. (Jerusalem Theatre, Tuesday)

ISRAEL BACH SOCIETY — Bach: "Beethoven's stream of Bach," Dutch and French music for Cello, Organ and Harpsichord. (International Evangelical Church, 48 Haherim, Saturday)

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No. 40. Puccini: "La Boheme," semi-staged, conducted by Iouri Alexandrov. Series 1: Saturday; Series 2: Sunday

THE ISRAELI PIANO QUARTET — Works by Mozart, Brahms, Schumann. (Behovot, Wis Auditorium, Monday)

Haifa

THE CHINESE CIRCUS REVUE — (Hechal Hasport, Saturday at 9.15 and 9.30 p.m.)

EVENING WITH ARIK LAVIE — (Shavit Theatre, 3 Hasport, tonight at 8.30)

EVENING OF PANTOMIME — With Dani Lotzo and Edna Brog. (Beit Rothschild, Little Theatre, tonight at 8.30)

KALINKA — Russian songs sung by Dani Katz. (Beitenu, tonight at 9.30)

MAIN IDISH MEIDLE — With Menashe Warshawski and Jenny Kesler. (Yahdov Hall, Solei Boneh Square, Saturday at 7 and 9.15 p.m.)

MARIE-PAULE BELLE — French Singer. (Haifa Municipal Theatre, 50 Pevener, Saturday at 8.30 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — (Shavit Theatre, 3 Hasport, Saturday at 9.30 p.m.)

Other Towns

ADAM AND HAVAI — (Holon, Rina, tonight at 9.30)

THE CHINESE CIRCUS REVUE — (Kfar Sava, Amal, tonight at 8.30)

COMPAGNIE PHILIPPE GENTY — (Beerseba, Keren, tonight at 9; Shavir Hanegev, Amphitheatre, Saturday at 8.30 p.m.)

IMPROVISATIONS — Programme of entertainment directed by Peter Frye. (Ashdod, Ashdod Theatre, tonight)

LA BOHEME — (Kilat, Beit Philip Morris, Monday at 7.30 and 9.30 p.m.; Beit Hahayal, Cultural Centre, Wednesday at 8.30 p.m.)

LOVE IN THE BALANCE — (Ramle, Nave David, Wednesday at 8.30 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — (Kiryat Haim, Baywin, tonight at 9.30; Haher, Nof, Tuesday at 9 p.m.)

MUSIC

All programmes are at 8.30 p.m. unless otherwise stated.

Jerusalem

RAVANA ELON, flute, KAREN SPIEGEL, piano — Bach Sonatas for Flute and Piano. (Beit Hahayal, 14 Ibn Gvirol, Saturday)

NIYA MARINO — Recital by Uruguay's top pianist. Works by Beethoven, Chopin and Liszt. (Israel Museum, Saturday)

IPO WIND QUINTEZ, with PINNA KATZMAN, piano — "French Music from Rigo to Beethoven," works by Debussy, Dukas, Milhaud, Saint-Saens, Ibert and Poulenc. (Jerusalem Khan, Sunday)

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THE ISRAELI PIANO QUARTET — Works by Mozart, Brahms, Schumann. (Behovot, Wis Auditorium, Monday)

All programmes are at 8.30 p.m. unless otherwise stated.

ISRAEL PHILHARMONIC ORCHESTRA — Light Classical Music Series, No. 4. (Mann Auditorium, Monday)

RAVANA ELON, flute, KAREN SPIEGEL, piano — Bach Sonatas for Flute and Piano. (Beit Hahayal, 14 Ibn Gvirol, Saturday)

NIYA MARINO — Recital by Uruguay's top pianist. Works by Beethoven, Chopin and Liszt. (Israel Museum, Saturday)

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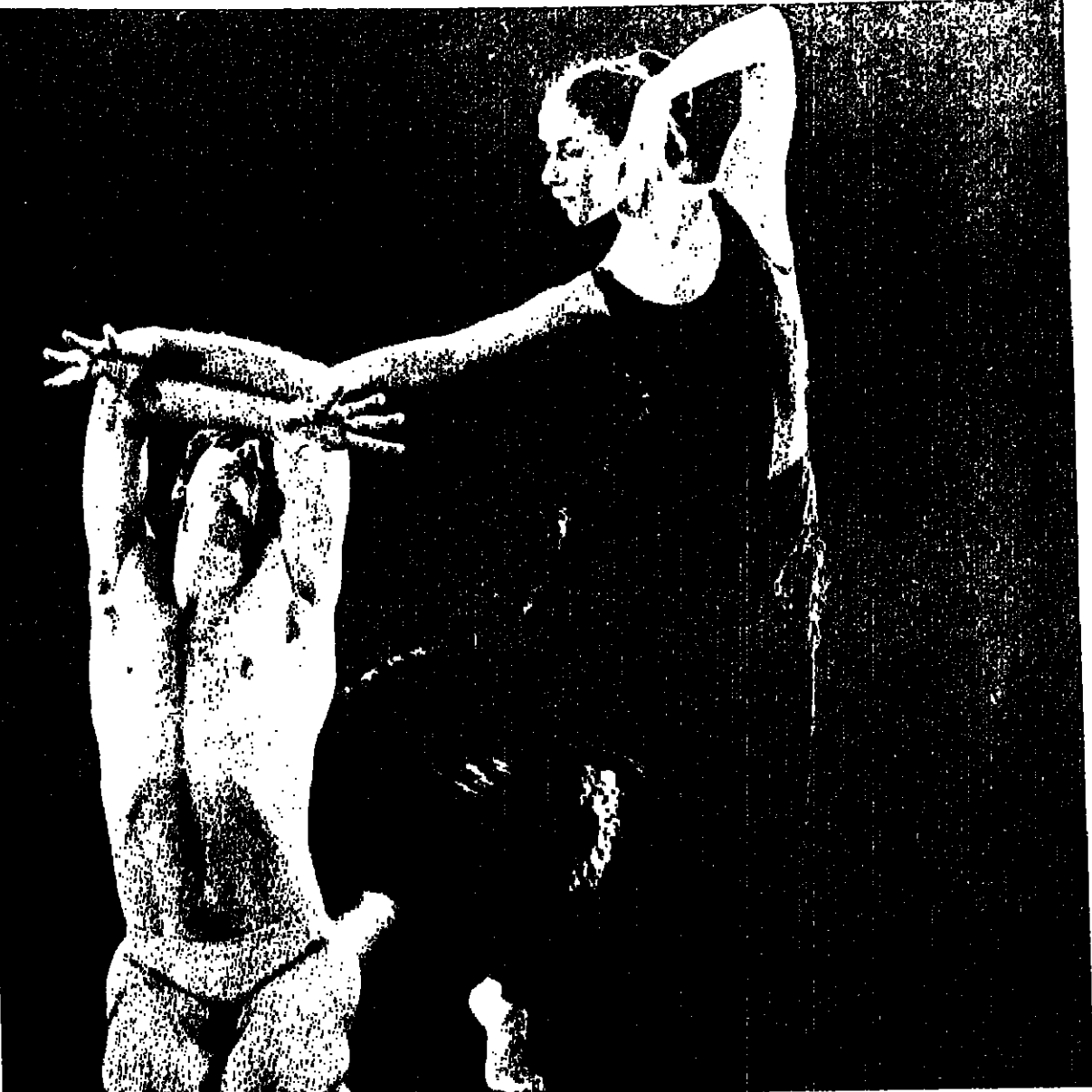
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THE ISRAELI PIANO QUARTET — Works by Mozart, Brahms, Schumann. (Behovot, Wis Auditorium, Monday)



The Balshova Company's new ballet 'The Garden of Kall' choreographed by Gene Hill Eagan.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

BORN YESTERDAY — The Haifa Theatre's revival of the thirty-year-old Broadway comedy under Nola Chilton's direction shows how quickly comedies of this sort age but the show is still amusing, with a great deal of pace and a remarkable performance by Gili Monte on the dumb broad who sees the light. (Beit Ha'am, 11 Bezalet, Saturday and Sunday)

THE EMIGRANTS — A bitter searing story of two emigrants from a communist country, a peasant who left to make money and an intellectual who escaped to write a book on freedom but lost the urge. (Khan, opposite Railway Station, Saturday and Sunday)

MARATHON — Musical about sport. (Khan, opposite Railway Station, Saturday and Sunday)

Tel Aviv

CASPAR — Peter Handke's play about the evils of civilisation represented by speech, in an excellent production by the Alternative Theatre, directed by Mottis Sandak, with a remarkable performance by Asher Zarfaty in the title role. (Tzavta, 80 Ibn Gvirol, Saturday at 8 and 10 p.m.)

THE EMIGRANTS — (Bat Dor Theatre, 30 Ibn Gvirol, Saturday at 9 p.m.)

EQUUS — Peter Shaffer's play about a boy who gouged out the eyes of five horses. The staging by British director Peter James falls to generate the passion without which the play has little meaning. Produced by the Cameri Theatre. (Cameri, 101 Disengoff, Thursday)

THE GOOD WOMAN OF SETZUAN — Brecht's play translated by Shimon Sandak about the suffering of a good woman destined to live in a corrupt town of sinners. (Haherim's Large Hall, Saturday)

IKNEW THE MILKY WAY — New Habimah production. (Habimah's Small Hall, Sunday, Monday and Tuesday)

AN ISRAELI IN AMERICA — A satirical comedy written by Elie Sagie about an Israeli seeking his fortune in America, with Ya'acov Bodo, Oshik Levi, Rachel Dayan, Samuel Kalderson, Marina Rosset and Avi Hofman. (Kiryat Haim, Saphir, tonight)

THE HOUSE OF BERNARDA ALBA — (Kiryat Haim, Saphir, tonight)

THE HOUSE OF BERNARDA ALBA — (Kiryat Haim, Saphir, tonight)

Produced by the Lilith Theatre. (Beit Hahayal, Weizmann and Pinkus, Saturday at 8 and 10 p.m.; Ohel, Beit Arlosoroff, 6 Belzimen, Monday at 8.30 p.m.)

MOMENTS — Haifa Theatre production of Nathan Alterman's musical play about Little Tel Aviv of the 30s. (Tzavta, 80 Ibn Gvirol, Tuesday and Thursday at 7.30 and 9.30 p.m.)

OPEN THEATRE — "A View From The Bridge" by Arthur Miller. (Tzavta, 30 Ibn Gvirol, today at 8)

OTHERWISE ENGAGED — A clever, sophisticated but essentially empty comedy, by Simon Gray, about a man who wants to spend the afternoon listening to music, but is beset by other people's problems. (Cameri, 101 Disengoff, Sunday through Wednesday at 8.30 p.m.)

THE REGISTER — Written by Joseph Mundy and presented by the Lilith Theatre. (Tzavta, 38 King George, Sunday at 9 p.m.)

SERVANT OF TWO MASTERS — Commedia Dell'Arte by Goldoni; produced by the Khan Theatre. (Bat-Dor Theatre, 30 Ibn Gvirol, Wednesday at 9 p.m.)

THE TAMING OF THE SHREW — New Cameri production of Shakespeare's play, directed by Yosef Milo. (Cameri, 101 Disengoff, Saturday at 8.30 p.m.)

TWELFTH NIGHT — Shakespeare's frolic play with a large, all-male cast. (Nahmani, Nahmani St., Monday and Tuesday at 8.30 p.m.)

THE HOUSE OF BERNARDA ALBA — Beerseba Theatre's production of Lope de Vega's stark drama about five noble virgins shut up in the home of their mother. In an impressive production by Yoram Falk. (Haifa Municipal Theatre, 50 Pevener, Sunday through Tuesday at 8.30 p.m.)

Other Towns

EQUUS — (Kiryat Ata, Monday at 8.30 p.m.; Sefed, Tuesday at 8.30 p.m.)

THE HOUSE OF BERNARDA ALBA — (Kiryat Haim, Saphir, tonight)

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THE HOUSE OF BERNARDA ALBA — (Kiryat Haim, Saphir, tonight)

AN ISRAELI IN AMERICA — (Givnatim, Shavit, tonight at 9.30; Pardess Hanna, Dekel, Tuesday at 8.30 p.m.)

THREEPENNY OPERA — Beerseba Theatre production of the Brecht/Weill musical. (Beerseba, Saturday)

TWELFTH NIGHT — (Ma'lot, Sunday; Kiryat Gat, Wednesday)

FOR CHILDREN

THE COBBLER AND THE SULTAN — Puppet show. (Jerusalem, Tzavta, 88 King George, today at 1.30)

PUNCH AND JUDY — Puppet Show. (Jerusalem, Tzavta, 38 King George, Saturday at 11 a.m.)

THUMBOLINA — The songs of Danny Kaye sung by Tzipi Shavit. (Hod Hasharon, Beit Hahayal, Monday at 4 p.m.)

ISRAEL NATIONAL OPERA:

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The Dirty Dozen
MARTIN BORMANN BRONSON BROWN
JAN CASAROVICH JACKEL KENNEDY LOPEZ
MILTON MILES RAY BAHALAS WALKER WEBBER

METROCOLOR
JEN YEHUDA Tel. 222769
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Directed by LINA WERTMULLER
Seven Beauties
GIANNARLO GIANNINI

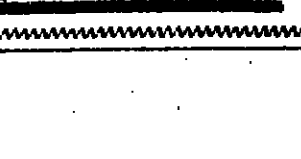
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present
YEHUDA BARKAN
REUVEN BAR-YOTAM
a Shmuel Imberman film
LET'S BLOW
A MILLION
Jack Cohen, Yona Eilat
and many more.
producer: Shimon Arama



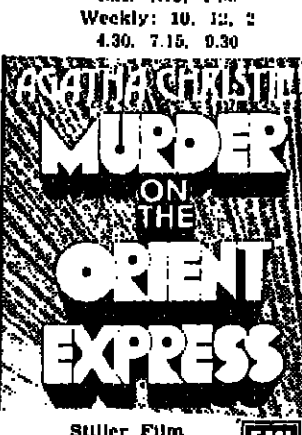
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NIGHT TRAIN
MURDER
EDITHA MARI SAKENNO
4.30, 7.15, 9.30
Friday 10 p.m. & midnight

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Seven Stars release
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VOYAGE OF
THE DAMNED
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FAYE DUNAWAY
MAX VON SYDOW
OSCAR WERNER
MALCOLM MCDOWELL
JAMES MASON
ORSON WELLES
JEE GRANT
Directed by Stuart Rosenberg



CINEMA TWO
Tonight at 10-12 midnight
Sat. 7.15, 9.30
Weekly: 10, 12, 2
4.30, 7.15, 9.30



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Sat., and Weekly at 7.15-9.30
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KATHARINE
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LEA MINNELLI
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EASTWOOD
IS
DIRTY HARRY
THE
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MATTHAU
TATUM
O'NEAL
"THE BAD NEWS
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Stiller Film

LIMOR Tel. 280778
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4.30, 7.15, 9.30
★ ANTHONY QUINN
★ ADRIANO PANICOLA
★ CARPINO
★ CORINNE CLARY

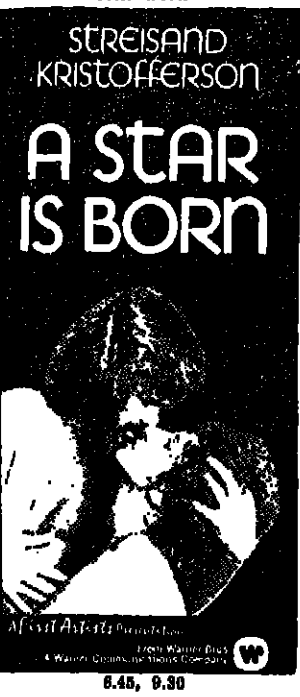


THE LAST
TYCOON
Starting:
★ TONY CURTIS
★ ROBERT MITCHELL
★ JEANNE MOREAU
★ JACK NICHOLSON

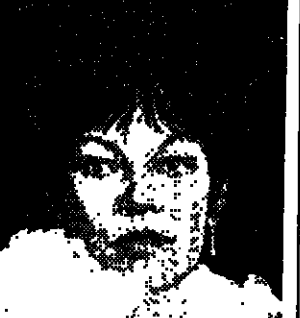
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Linda?
Adults only
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KRISTOFFERSON
A STAR
IS BORN
4.30, 7.15, 9.30

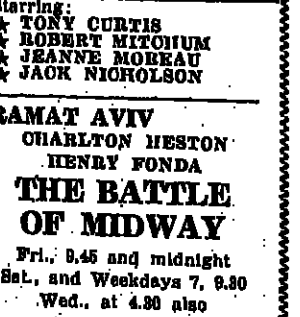


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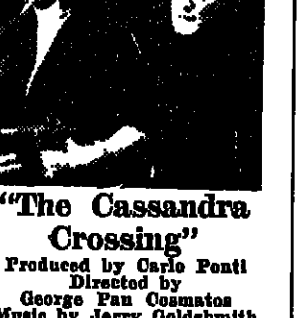
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SHAHAF Kikar Atarim
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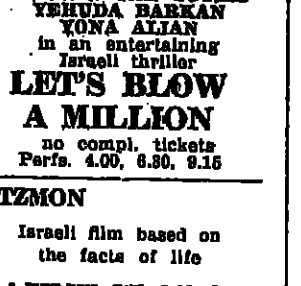


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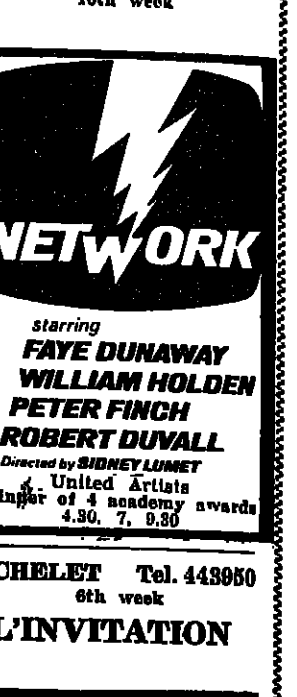
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JERUSALEM
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CATHERINE DENEUVE
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Operation
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Missionary Goodnight (Katherine Hepburn), with the Marshall (John Wayne), in 'Rooster Cogburn.'

FILMS IN BRIEF

THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER — Re-issue of the Holmes' smarter brother. The mosaic of American criminals are sent on a mission to Nazi-occupied Europe.
THE DIRTY DOZEN — Re-issue of the action-packed film in which a dozen tough American criminals are sent on a mission to Nazi-occupied Europe.
THE ENFORCER — Third in hard-hitting Dirty Harry series. Ruthless homicide inspector Clint Eastwood shoots his way through San Francisco to find and break a killer gang. Plenty of violence and excitement.
THE LAST TYCOON — Based on Fitzgerald novel which depicts the Jazz Age. Stars Jack Nicholson.
LIPSTICK — About a photographic model (Maryaux Hemingway) who is beaten and raped by her sister's sister. Marletti music teacher, who subsequent trial where the rapist is let-off, and the consequences. Poor script and the only really decent acting comes from Anne Bancroft as the prosecutor.

BATTLE OF MIDWAY — Plenty of action and suspense, with Hal Holbrook as the head of a U.S. naval combat intelligence group that broke the Japanese secret code during World War II. Excellent cast includes Charlton Heston, Henry Fonda and James Coburn.
HERBIE RIDES AGAIN — Walt Disney's follow-up on the little Volkswagen with a mind of its own.
BLUFF — A rollicking tale of two Italian confidence tricksters, set in the 1930s. Adriano Celentano ("Tuppi du") gyrates his way through some ingenious trickery and Anthony Quinn looks out of place in this lightweight, nonsensical comedy. Capucine is the owner of a gambling den. Well dubbed in English.
THE CASSANDRA CROSSING — A train carrying Sophia Loren, Richard Harris, Ava Gardner, Lee Remick, Martin Sheen, and a contagious disease is diverted to a rocky bridge in Poland by Burt Lancaster and Dr. Ingrid Thulin. Director George Pan Cosmatos takes us for a tension-filled multi-million-dollar ride.

GALILEO — Filmed version of Bertolt Brecht's play "Life of Galileo." In 1633 the famed scientist chooses comfort over heroics and renounces his teachings under pressure from the Inquisition. Directed by Joseph Losey and played by Haim Topol in a bedspread.
THE INCREDIBLE SARAH — Free parody of the early life of famous French actress Sarah Bernhardt. Lavish settings, well-known cast, and an overpowering Glenda Jackson.
L'INVITATION — Swiss-French co-production by new Swiss director Claude

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WHAT'S ON

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Jerusalem

Plant a Tree in Israel with Your Own Hands. Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department: Keren Kayemet LeIsrael (Jewish National Fund), in Jerusalem, King George Ave., corner Rehov Keren Kayemet, Tel. 02-33291. In Tel Aviv, 88 Rehov Hayarkon, opp. Dan Hotel, Tel. 03-23449.

CONDUCTED TOURS

Hadassah Tours
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.10 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building No. 40, Buses 19 and 27.
2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28, Tel. 81811.
3. Morning half-day tour of all Hadassah projects, \$4 per person towards transportation. By reservation only: Tel. 418333.
Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building, Buses 9 and 28 School of Education bus stop. Further details: Tel. 58499.

Exhibitions: Uri Zvi Greenberg, the Poet's Life and Works, Berman Exhibition Hall.

Jewish National and University Library. Olivat Ram Campus, until June 24. Tourists and Visitors come and are the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe, Tel. 523291.

American Mizrahi Women, Guest Tours — Jerusalem — Tel. 521998, 522856. **American Peylim.** Tours of youth projects and Peylim-founded educational institutions. Tel. 02-621433, 9 a.m.-1 p.m. **Emunah-World Religious Zionist Women's Organisation.** Tourist Centre, 28 Rehov Ben Maimon, Tel. 02-62485, 30620, 811688.

MISCELLANEOUS
Jerusalem Biblical Zoo, Schneller Wood, Ramat, Tel. 53592, 7.50 a.m. — dusk. Jerusalem Hilton and Intercontinental. The only jewellers in Israel with a worldwide guarantee. H. Stern Jewellers. Duty and tax free.

CONDUCTED TOURS
American Mizrahi Women, Guest Tours — Tel Aviv — Tel. 250197, 243166. **Emunah** — World Religious Zionist Women's Organisation: "Kastel," 108 Rehov Jbn Gabirol, Tel. 440316, 788942. **World Zionist Tourist Office,** 110 Rehov Hayarkon, Tel. 232989, 8 a.m.-2 p.m. **Canadian Hadassah-Wise Office,** 118 Rehov Hayarkon, Tel. 227000, 8 a.m.-2 p.m.

Planner Women — Na'amat. Free morning tours, Sunday, Tuesday, Thursday, by appointment. Call Tel. 281111, ext. 260, Tel Aviv.

Mages David Adom in Israel Headquarters — 40 Rehov Ghibori Israel, Tel Aviv. Visitors — Please call 36222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 233231, 782291-2; ORT Jerusalem, Tel. 233678; ORT Netanya, Tel. 08-33744.

TEL AVIV UNIVERSITY. Escorted Tours. Call Guest Section, Tel. 03-422741, 10 a.m.-12 noon for appointment.

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TECHNION
Technion Symphony Orchestra and Choir
Director: Dalia Atlas
Opening Concert No. 9
Technion Symphony Orchestra at 8.30 p.m., Tuesday, May 31, 1977.
Churchill Hall Technion City, Haifa
Guest Conductor: Prof. David Epstein
Guest Soloists: Prof. Emanuel Rubin — Horn
Rivka Wein-Walsh — Piano
Programme:
Ernst Bloch — Concerto Grosso for Strings & Piano
Mozart — Horn Concerto No. 3 in B flat major
Haydn — Symphony No. 104 in D major
The public is invited.
Admission free.
Please be prompt. Doors will close when all seats have been filled. Cars without Technion parking permits must be parked outside the Technion entrance gate.

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Sun. 9.30-4.00 p.m.
Mon. 9.00-4.00 p.m.
Wed. 1.00-4.00 p.m.
7.00-9.00 p.m.
Blazing Saddles — Mel Brooks
Fritz the Cat — Ralph Bakshi
8 1/2 — Federico Fellini
Snow White — Walt Disney
Lost Boundaries — Alfred Werker
Guess Who's Coming to Dinner — Stanley Kramer
Born Free — James Hill
Come Back Charleston Blue — Mark Warren
Amarecord — Federico Fellini
The Wizard of Oz — Victor Fleming
To Have and Have Not — Howard Hawks
1939 — Arian Mouchkine

The British Council Libraries
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for annual stocktaking
Tel Aviv and Jerusalem: 30 May—10 June inclusive
Haifa: 28 May—10 June inclusive

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Aunt Clara
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• Shmuel Bonim • Yosef Carmon
• Leo Yung • Meir (Pugil)
• Tzipora • Yael Pearl
• Jettie Luka • Mordechai Ben Ze'ev and others
Script and production:
Abraham Hefter
Chief cameraman:
David Garfinkel
Editor: Avi Cohen
Music: Eshel Argov
Orchestration and conductor:
Ilan Mechiah
Producers: Rudy Cohen,
Distributor: Gelfand Films.

World Premiere Saturday, May 29 at 9 Israel Cinemas
"HOD" Tel Aviv Also 10 p.m. Friday
"Atzmon" Haifa
"Habirah" Jerusalem Bat Yam
"Megdal" Beersheba
"Oren" Givatayim
"Hadar" Herzilya
"Degania" Petah Tikva
"Shalom"

A last trace

BILL OF FARE

ALTHOUGH tourists from abroad constantly seek out traditional Eastern European Jewish restaurants, these establishments are fast disappearing from the local scene.

In Jerusalem, for example, the last such dining place — Pfefferberg's on Jaffa Road — is no longer open in the evening. In Tel Aviv, on the other hand, there are still a few such eating places. Dan, at 147 Rehov Ben Yehuda, was highly recommended to us although it is not kosher.

The restaurant is small and attractively decorated, if not luxurious, and the waiters display the sort of friendliness one might expect there. The menu, although

sadly in need of reprinting, shows a large and varied selection.

I DECIDED to try the kreplach soup and found the broth to be excellent. The little dough envelopes of meat were well seasoned. It was especially pleasing to note that they had retained a distinctive flavour. One could not possibly mistake them for wontons or ravioli.

My companion had the chopped liver and, although she declared that she preferred her own home-made version, I tried a little and thought it excellent. The mixture had the pale golden colour that testifies to the use of chicken livers and a good measure of schmaltz.

The bill, including a bottle of soda, came to IL31.□
For the main course, I could not

resist the temptation of roast duck. This is a challenge which defeats many restaurateurs but this duck was neither greasy nor dry and was perfectly seasoned. Naturally, it had none of the sweet fruit coverings that a less traditional eating place might use.

The lamb, which my companion tried, came as a surprise to me. I had expected it to be roasted and it was stewed, albeit quite tasty. We also had cooked carrots and cabbage, both rather sweet, as one would expect, and a nice sharp cabbage salad.

For dessert, I ordered the blintzes which, while passable, did not come up to the level of the other dishes. My companion's stewed prunes were better. Dan also had fresh melon for dessert and for this is to be praised. The coffee was acceptable.

The bill, including a bottle of soda, came to IL31.□
H.L.S.

ART GUIDE

Notices are accepted for this column at the rate of IL16.20 per line including VAT; publication every Friday over a period of a month costs IL48.00 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS

Israel Museum

Exhibitions: Liliane Klappach, Paintings, Children of the World Paint Jerusalem, (Weinmann Gallery); Ancient Art, Northern Solimmet Collection — (Sperius Gallery); Homage to Calder — Documentation on the Jerusalem Studio (Billy Rose Pavilion); Greek Vases from the Jan Mitchell Collection — Gallery for Neighbouring Cultures; Old Master Drawings; De Sili; Jacques Carleman — Objects In-ventables; New Acquisitions in the Department of Prints and Drawings; Chava Epstein Stories and Pictures — Youth Wing; Our Pupils at Work 1977 — Youth Wing; Mesopotamia. At the Rockefeller: Roman Mosaic Pavement from Nabus, 3rd-4th Century C.E. Special exhibits: Mosaic floor with a Mithras, 5th Cent. C.E.; Jewellery from a Roman tomb, Jerusalem, late 2nd/early 3rd Cent. C.E. Visiting hours: Sun., Mon., Wed., Thurs., 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tues., 10 a.m.-5 p.m.; Friday, 10 a.m.-2 p.m.; Saturday, 10 a.m.-1 p.m.; Sat. 7-11 p.m. **Ha'aretz Museum Tel Aviv.** 11 Museum Centre, Ramat Aviv: Glass Museum; Kadman Judaean Museum; Ceramics Museum; Museum of Science

throughout the country and at major hotels in Jerusalem. Library open: Sun., Mon., Wed., Thurs. 10 a.m.-2 p.m., Tue. 4-8 p.m.

PRICE GUIDED TOURS (English) Sun. and Wed. 11 a.m., from upper entrance hall, main entrance.

GALLERIES
Gallerie Vision Nouvelle, Y. and Y. Hamaiche. Hubert Mayer, original prints by contemporary European artists. Tel. 02-61984, 280031.
Tel Aviv MUSEUMS
Tel Aviv Museum, 27 Sderot Shaul Tel Aviv Museum, Drawing Now: Anthony Caro, Table Sculpture, 1966-77; Aviva Uri, drawings; a tribute to Sam Zacks, drawings, paintings, sculpture from the collection of Sam and Ayala Zacks, Helena Rubinstein Pavilion, 6 Rehov Tchernichowski, photographs, Josef Koudelka; Work of designer Dan Heisler, 1967-76. Visiting hours: Sun., Mon., Wed., Thurs., 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tues., 10 a.m.-5 p.m.; Friday, 10 a.m.-2 p.m.; Saturday, 10 a.m.-1 p.m.; Sat. 7-11 p.m. **Ha'aretz Museum Tel Aviv.** 11 Museum Centre, Ramat Aviv: Glass Museum; Kadman Judaean Museum; Ceramics Museum; Museum of Science

and Technology: Museum of Ethnography and Folklore; Alhabet Museum; Leah Planetarium; Nechushtan Pavilion — Timna Excavations; Tel Quasile Excavations.
2. Museum of Antiquities of Tel-Yafa 10 Rehov Mifrat Shalom.
3. Museum of the History of Tel Aviv-Yafa, 27 Rehov Bialik.
All Museums open Sun.-Thurs., 9 a.m.-4 p.m., Fri. 9 a.m.-1 p.m., Sat. 10 a.m. On Sat. admission free. Planetarium closed.

GALLERIES
Geddy's Antiques Gallery Ltd. 178 Rehov Hayarkon, Tel. 294960. Faberge objects, Russian enamel, jewelry, rare watches, clocks, gold boxes, necklaces, etc.

GALLERIES
Wingate Gallery, 52 Wingate Ave. Copper Etchings, canvas paintings by Chana Moskowitz.
Goldman's Art Gallery, 83 Ad. Hanaani, Haifa, presents the first album of 6 embossed relief etchings by artist Moshe Castel, entitled "In The Beginning."
Netanya
New Rehov Gallery, Paintings, sculpture, graphics by Moshe artists. Permanent exhibition: signed and numbered SERRIGRAPH prints by GUTTMAN, SIMON, SHAVIT and others. Haifa-Tel Aviv Road, 5 km. north of Netanya. Open daily, 8 a.m.-7 p.m.

Jewish Ceremonial Art
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Tomorrow, May 28, Tel Aviv
OXYGEN ENGAGED
Sun., May 29, Tel Aviv
Mon., May 30, Tel Aviv
TUESDAY
Sun., May 29, Be'er
Saturday at the Cameri:
MOONLIGHT
Tomorrow, May 28, 11 a.m.
Habima
HABIMA
GOOD WOMAN OF SETZUAN
Tomorrow, May 28, Wed., June 3
Premiere
MILKY WAY
Tomorrow, May 28, Sun., May 29
Mon., May 30, Tue., May 31
At Habima:
KNIGHTS OF SORROW
Sat., May 28, 8.30 p.m.
Shortly: Sat., Sun., Mon.
Beer-Sheva Municipal Theatre
DEERSHEBA
THE HOUSE OF BERNARDA ALBA
Tonight, May 27, Kiryat Bialik
Haifa Municipal Theatre:
Sun., May 28, Mon., May 30
THREEPENNY OPERA
Tomorrow, May 28, Beersheba
TWELFTH NIGHT
Sun., May 29, Na'amat, Tel Aviv

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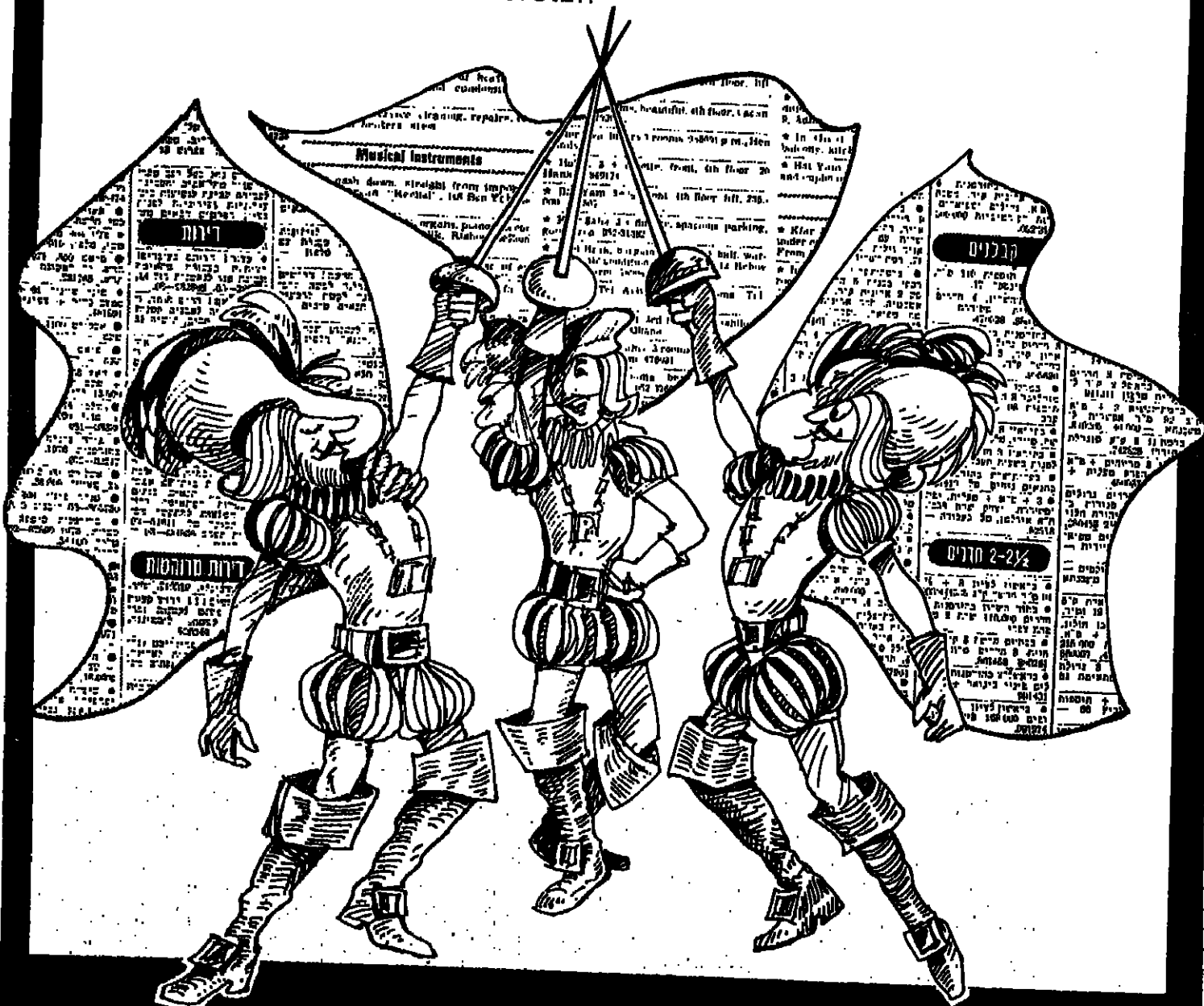
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Classified advertisements for publication on Friday in Hebrew and English can be handed in any day to any approved advertising agency or directly to an office of Haluah Hakaful, so as to reach the main office of Haluah Hakaful by the Wednesday evening preceding publication.

All advertisements so handed in will be translated into English and will appear on Friday in The Jerusalem Post, in addition to publication in Yediot Aharonot and Haaretz!!



THE MIGHTY COMBINATION

THE JERUSALEM POST MAGAZINE

FILMS IN BRIEF

(Continued from page 1)

MAHOGANY — Puerile film about the fame and fortune as fashion model designer of a girl from Chicago's slums. With Diana Ross, Anthony Quinn, Dee Williams and Jean-Pierre Aumont. Script and crude direction don't give much of a chance.

MR. KLEIN — Psychological thriller about a man in Paris in 1942 burdened with a name, and police-wanted namesake, as he attempts to hunt down — but he is sealed. Joanne Moreau appears as the elusive other Mr. Klein.

MURDER ON THE ORIENT EXPRESS — Agatha Christie's 1934 whodunit and highly entertaining picture superbly presented in the manner of its poster. Albert Finney as Hercule Poirot, the Belgian sleuth. With a stunning cast of passengers on the train. Sidney Lumet directs.

NETWORK — Examines TV's ability to influence and brainwash while depicting a struggle for power in running a TV American network. Involved in TV are Peter Finch, who portrays a network executive, a top executive, and Duval, a top network officer.

NINA — Corny, silly story about a child (Lisa Minelli) who becomes a star thanks to the confidence she gains in a decrepit countess (Ingrid Bergman).

OPERATION THUNDERBOLT — Israeli-made film of the Entebbe rescue mission directed by Menahem Golan. This stars real Israeli soldiers including some Israeli Cabinet faces. Fast paced and more exciting than the previous versions.

ROOSTER COBBURN — Adventure drama based on the novel "True Grit" by Charles Portis. Stars John Wayne and Katharine Hepburn.

SEVEN BEAUTIES — Lina Wertmüller has created devastating, deeply funny, baroque images of man's will to survive. Spoils of utter degradation. Claudio Gora, Neapolitan rapist murderer, rapes, kills, vivifies German concentration camp by submission to gargantuan camp commandant Shirley Boller.

SI C'ESTAIT A REFAIRE — (Re-creation). Catherine Deneuve conceives a son in prison and unites with him 14 years later. He takes up with Anouk Aimee, her former cellmate aged 40, and she gets her own history teacher. Claude Lelouch's 30th film, sunset pink in rosy French.

SILENT MOVIE — Truly silent, not a word spoken in this hysterical comedy directed by Mel Brooks who also stars as a director trying to make a silent movie in Hollywood. Mel goes on with his buddies Marty Feldman and Dom DeLuise.

A STAR IS BORN — Rock version of the Hollywood classic with Barbra Streisand, Kris Kristofferson as the superstar.

SWEET MOVIE — Latest film of avant-garde Yugoslav director Dusan Makavejev. An outrageous offering which deals in explicit terms with human sexuality with the lack of the "ideals" of both the capitalist and communist worlds. Film is full of energy with lots of wild images and humor. Makavejev's talents seem to have run amok and the picture is disappointing after his fascinating "WR—Mysteries of Organism".

TWO-MINUTE WARNING — A minor take-off on Los Angeles Coliseum where 100,000 fans are gathered to watch a football game. While the police discuss what to do about the shooting starts. Bloody but exciting scene.

VOYAGE OF THE DAMNED — Re-creation of the tragic episode of the St. Louis set by the Germans to Cuba with 901 Jewish refugees. A propaganda move, knowing they would be permitted to land. Max von Sydow stars as the anti-Nazi captain of the ship.

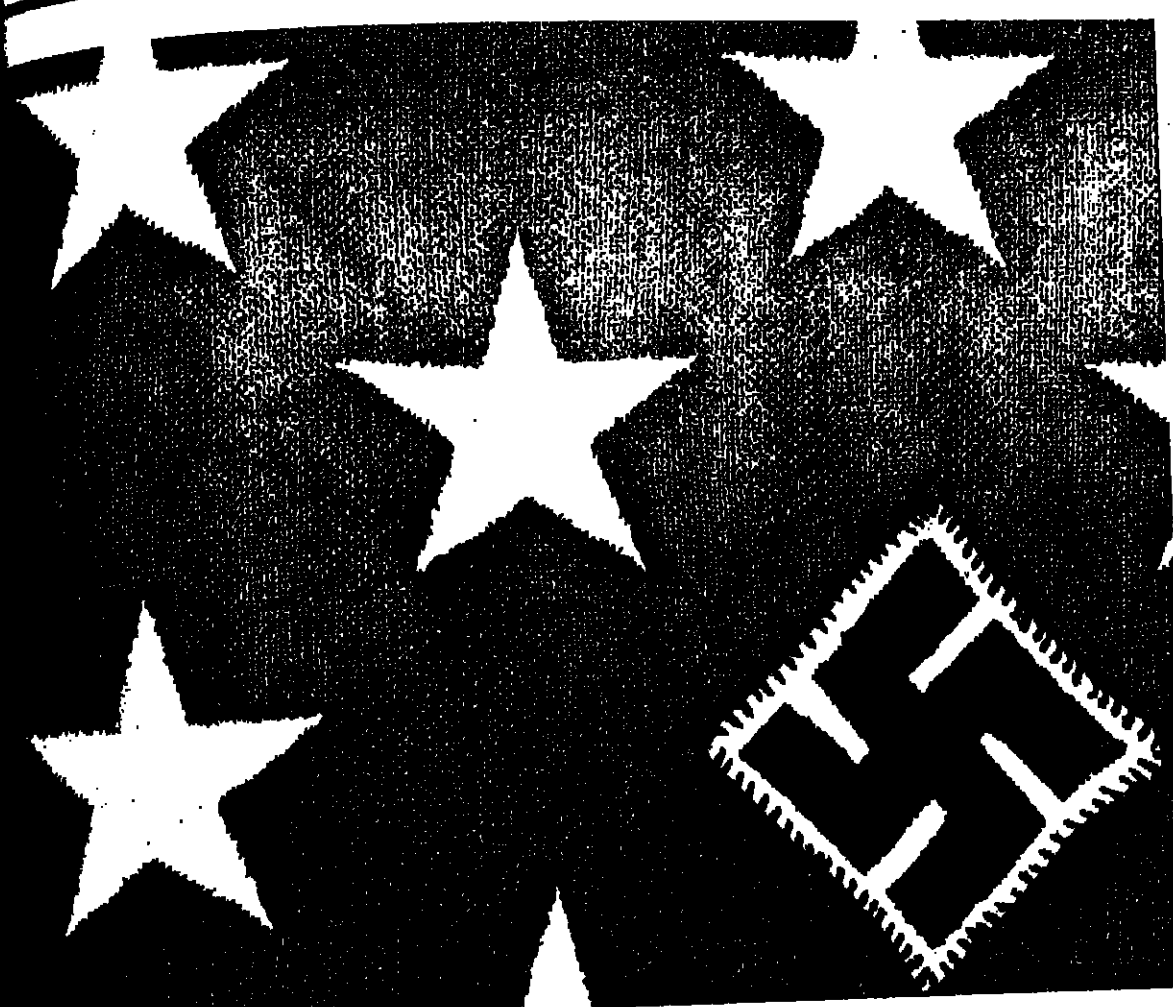
Special film showings

BYGONES — 1938 version of G.R. Swann's play with Leslie Howard as Professor Higgins and Wendy Hiller as his coquettish pupil, Eliza. (Jerusalem Theatre, today 7, 300)

BOLLERBALL — Norman Jewison's film of a futuristic world in which powerful corporations control all. James Caan plays a sports superstar who threatens the established order. (Elia, Beit Abba Khouthy, 11 Silber, Saturday at 7 and 9 p.m., Sunday 11 and 11)

SOMETHING TO HIDE — With Peter Finch & Shelley Winters. (Jerusalem, Israel Museum, Tuesday at 8 and 8.30 p.m.)

THEOREMA — By Pasolini. (Jerusalem, Khan, opposite Railway Station, tonight 11 and 11)



... they sent those of us who were big and strong," he began, "to work on a German railroad detail. We were away to Buchenwald. By March 1944, I was seventeen. I hid in Germany and day and night we could see the distance rising six, seven feet in the air. We all knew smoke from the crematoriums.

... that my only chance of survival was to escape. I hid in Germany because there was a hope someone would shoot just as quickly as a Nazi.

... waiting for a chance and when none came, I just decided that a spur-of-the-moment thing. I was on the way back from digging trenches when I suddenly decided to run. I was looking back for as long as I could and then I stopped and took off my blue-striped prisoner's jacket. I threw it away and then just kept on running.

... was caught by the Russians. They arrested me because I was 1946 before I got back to Vienna. I was now an orphan.

... long after the war that Wassermann and his friend Ezra, a member of Riga, joined the European arm of the Haganah. He was to guide groups of Jewish refugees from Cracow, along a route of "safe houses," to Budapest, then Vienna, Innsbruck. From Innsbruck, Wassermann led the refugees to the Brenner Pass where another Haganah member led them through Italy to a boat which would take them to America.

KURT Wassermann was not the only one to join an underground organization at the end of the war. He, Bolelavs Maikovskis, who, accompanied by his wife, joined the retreating Nazi forces to Germany in 1944, also joined an organization to assist refugees—Latvian SS refugees.

... the war was over, the members of the Latvian SS realized they were not returning to a native land now controlled by the Russians. They were sent to a native land now controlled by the Russians. They were sent to a native land now controlled by the Russians. They were sent to a native land now controlled by the Russians.

... the next decade, the hawks flew to thirteen countries, each organized and, if necessary, financed by a central office in Germany. The head of the hawks was Vilis Janans, chief of the Personnel Department of the General Committee of the Nazi-run Latvian government. In Britain, Janans, a former member of the Fifteenth Latvian SS Division, the hawks. Under Rumbis, the British hawks boasted they had 11,000 annually on "invalids, tuberculous patients, cripples, ... and to deserving causes." And in the United States, the hawks was a Mineola, Long Island, carpenter, Bolelavs Maikovskis.

... December 22, 1951, after arriving from Germany, Maikovskis was admitted for permanent residence in the United States. According to immigration records, their residency was granted under Section 2c of the 1948 Displaced Persons Act which declared eligible "a person who ... was a victim of persecution by the Nazi government. ..."

... At the time of entry, Maikovskis also signed a standard INS character document: "I ... solemnly swear and affirm that I have never advocated or assisted in the persecution of any person because of race, religion, or national origin."

Maikovskis and his wife first settled on Ocean Avenue in Brooklyn. He found odd jobs as a carpenter and quickly became active in Latvian and anti-Communist groups. It was not long after his arrival in this country that the obscure Brooklyn carpenter suddenly became vice chairman of the mysteriously well-financed Washington-based American Latvian Association. And, he was appointed a delegate to the European Assembly of Captive Nations. Maikovskis was not the only veteran of the Latvian SS in the Assembly; a former Latvian colonel who worked closely with the commandant of the German secret police in Latvia and the chief Latvian aide to a Nazi SS colonel were also members. But in 1975, former CIA agent Philip Agee revealed another clue that darkens the shadows of suspicion surrounding the Maikovskis affair. The European Assembly of Captive Nations, he maintained, was a CIA front organization, a group funded and controlled by the Agency. Could Maikovskis have been a CIA operative without the CIA's approval and endorsement? And, could the CIA not have known about his past?

Also, was the CIA using the European Assembly of Captive Nations as a banker, a legitimate conduit for paying Maikovskis and other hawks for their information about Communist Latvia? It is an interesting question because just four years after coming to America, Maikovskis, the odd-job carpenter, had saved enough money to buy a home. In 1955, he moved from his Brooklyn apartment to a tree-lined suburban street in Mineola, Long Island.

On October 30, 1965, the Latvian Supreme Court in Riga convicted six war criminals who while "serving in Hitler Germany's punitive detachments, took part in the extermination of more than 15,000 peaceable citizens (including 2,045 children) in the Rezekne district of Latvia." Three of these six war criminals were further cited as "the organizers, inspirers and leaders of the massacres of 15,000 civilians and had also themselves directly participated in the execution of these mass murders"; they "personally shot defenseless men and women" and, "implementing the Hitlerite racial policy, had murdered all the Jews of Rezekne district—5,128 people."

More than two hundred witnesses testified against these three "organizers and leaders." They were sentenced to death by firing squad. But all three escaped punishment. One, Albert Eichells, was now in Germany. The whereabouts of another, Haralds Puntulla, were unknown. And the third, Bolelavs Maikovskis, lived at 232 Grant Avenue, Mineola, Long Island.

On June 9, 1965, the Soviet Ministry of Foreign Affairs delivered a note to the American Embassy in Moscow requesting Maikovskis's extradition from the United States. It seemed to be a legal demand; the United States and Russia were both signatories of a 1947 United Nations resolution that "governments ... extradite the individual who was accused of such [war] crimes to the United Nations member who made such a demand. ..."

The State Department, however, denied the Soviet request. There were, according to State Department officials, other questions of international law involved in the extradition. The Soviet Ministry, the United States contended, could not justifiably request

extradition because Maikovskis was a Latvian—not Russian—national. It was a point the Russians were willing to concede. The Soviet Republic of Latvia would submit its own request. But again the State Department found international complications which twisted the simple request for extradition of a Nazi into an unsolvable legal circle. The Soviet Republic of Latvia's request could not be granted because the United States does not recognize the Soviet Latvian regime.

The Immigration and Naturalization Service would, instead of pursuing extradition, conduct its own investigation. If Maikovskis had lied about his background when he entered the United States, then he could be deported.

On January 25, 1966, INS investigator Sidney Fass started his investigation of Maikovskis. He had, he would tell DeVito, "sixty leads, things looked very promising." But less than four months later after receiving instructions from Washington, Fass terminated his investigation of Maikovskis.

Six and a half years later the Maikovskis file was found in Detroit. No one in the INS was certain why it had been sent there.

Most of his neighbors do not believe or are not bothered by the charges against Maikovskis. Some seem only annoyed by the commotion his presence has caused, as if Maikovskis's past has rudely intruded into the quiet, private life they had moved to Mineola to find; Maikovskis has become, like the headlines in the morning paper, a reminder of large and troublesome issues. These people would prefer to forget all that. Nazis or, for example, nuclear nonproliferation are not their problems. The attitude of Bob Herran, Maikovskis's mailman for ten years, is not uncommon: "What he did years ago, he did then. People change. He's just a nice old guy, always tipping his hat and asking about your health. Shoot, he can't be no Nazi. Why he even keeps an American flag on his door."

His first day back at the office, DeVito twirled the combination lock on his filing cabinet and made a discovery—the Maikovskis file was gone.

The cabinet had clearly not been broken into and only three other men knew the combination: Vince Schiano, the trial attorney for the Ryan case, Junior Simmons, the chief clerk, and the security officer on the floor.

It did not take much of an investigation for DeVito to learn who had taken the file. Junior Simmons readily admitted the act. But, he told DeVito, he had removed the file when both Schiano and DeVito were out of the office under instructions from Ben Lambert, chief of investigators for the New York office.

Once more the trail had come to an abrupt dead end. DeVito's trap had snared only more suspicions. Lambert—like Simmons, DeVito realized—had surely been following orders. Both men simply obeyed their superiors. The questions now were: Who in Washington had ordered the chief of investigators to remove the Maikovskis file? And why?

Lambert, as was his right as DeVito's boss, refused to explain his actions. But DeVito refused to leave the mystery alone. He poked at it until he came up with a new idea. Perhaps Lambert, like Sid Fass, the original investigator assigned to the case, had included a memo in the file identifying the specific source of his instructions. This proof, DeVito realized, could only be found in one place—the Maikovskis file.

It took DeVito two and a half months to get possession of the file from a reluctant Lambert. And he only succeeded because of the press. In desperation, DeVito had leaked the story of an INS cover-up on the Maikovskis case to a New York Times reporter covering the Ryan trial. The reporter cornered Sol Marks, regional director of the Service, and demanded to know if progress were being made in the Maikovskis investigation.

The next day, February 28, 1973, DeVito learned in that morning's Times that "Sol Marks ... disclosed ... that he had appointed Anthony J. DeVito, an investigator normally assigned to the chief trial counsel, Vincent A. Schiano, to carry out the new [Maikovskis] investigation."

Now Lambert had no choice but to return the file to DeVito. Except it was too late. Not only was there no memo detailing who had ordered Lambert to remove the file, but also something else was missing. The memo Sidney Fass had written nearly seven years ago explaining that he had terminated the original investigation "pursuant to telephonic instructions from Wilbur Flagg" had vanished.

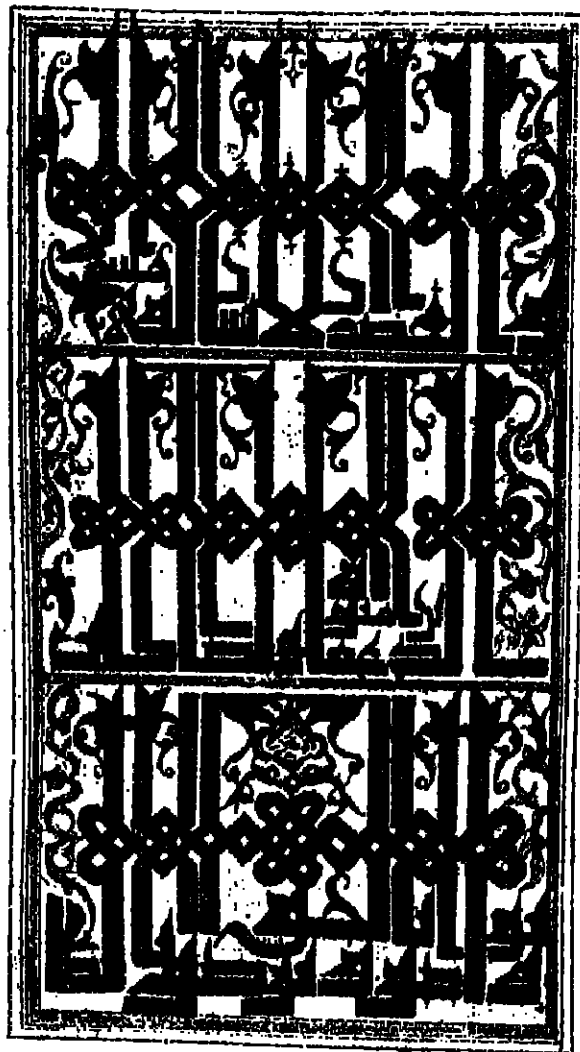
His trap, though, had caught something. He was now officially assigned to the Maikovskis case. He could now begin to close in on the carpenter, gathering evidence and witnesses, methodically building his case for deportation.

NOT LONG after his triumphant assignment to the Maikovskis case, Tony DeVito was suddenly removed from the special attorney's office and reassigned to the subversive section. From his office, he was moved to an open floor filled with 800 desks and assigned a caseload of work which left no time for the Maikovskis investigation. After a few months in this department, and after 23 years in the Service, DeVito resigned in frustration, to continue his investigation on his own. No action has been taken by the INS since.

(From "Wanted! The Search for Nazis in America" by Howard Blum. Published by Quadrangle/The New York Times Book Co., at \$8.95. Copyright by the author.)

הקדמה לאור

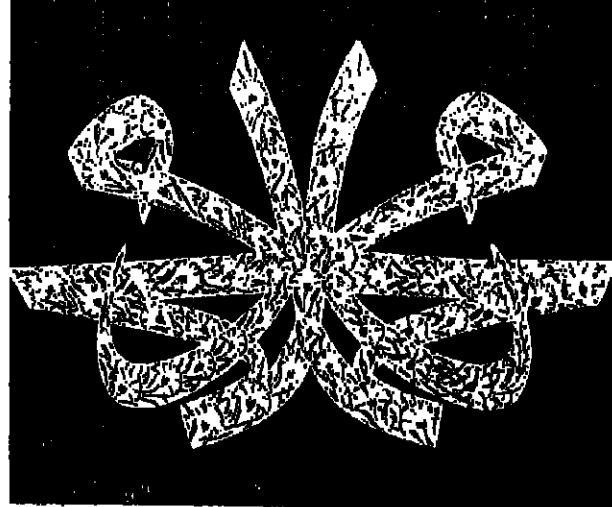
FRIDAY, MAY 21, 1971



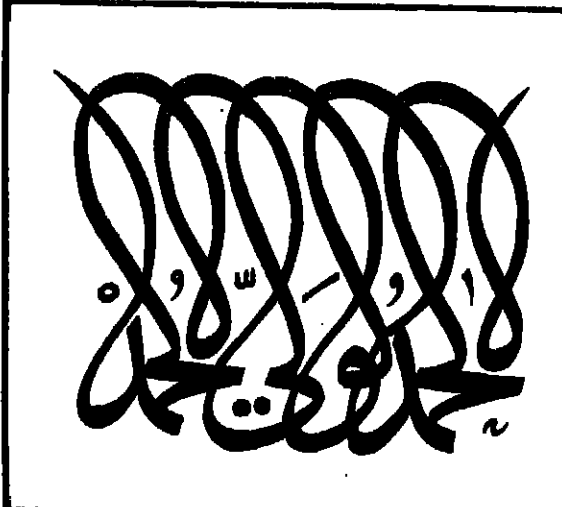
Rectangular and interwoven kufic.

وَضِيْعٌ يَبْرُكُ
مِنْ مَشَارِقِهَا
وَمِنْ حَبِيْبَتِهَا
وَمِنْ مَنَاقِبِهَا
وَمِنْ جَمَالِهَا
وَالشُّوْبُ إِلَى
بِقَارِكِهَا
الْجَلَالِ الْكَرِيمِ

Maghribi script by al-Qandusi.



Mirror image of name of the Prophet.



Musical script

Divine script

THE SPLENDOR OF ISLAMIC CALLIGRAPHY by Abdelkebir Khatibi and Mohammed Si-jelmassi. New York, Rizzoli, 254 pp. with 174 illustrations, 54 in colour. \$45.

Nissim Rejwan

ISLAM'S greatest historian and the first philosopher of history, Abdul Rahman Ibn Khaldun, believed that writing and calligraphy flourished when a civilization was at its height and decayed when it declined. In the case of Islam, however, a rich calligraphy appears to have accompanied its civilization in all its stages.

The variety of calligraphic styles attests not only to this pervasive presence but also to the fact that wherever Islam triumphed, the native culture reinterpreted calligraphy.

Prof. Khatibi and Dr. Si-jelmassi, who in this beautifully produced volume offer what is undoubtedly the most comprehensive and best-organized account of Islamic calligraphy, make no claim to encompass all the various calligraphic styles or even to enumerate them. Instead, they try to establish a major typology based on six styles and maintaining some measure of coherence. These are the Kufic, the Na'khi, the Andalusian Maghribi, the Riq'a, the Diwan, and the Ta'liq.

In contemplating the subject of Islamic calligraphy, however, what interests us most is the phenomenon itself. It is generally held that Islamic calligraphy grew and prospered as compensation for the prohibition imposed by Islam on the representation of the human or divine form, and that the strongly abstract quality of Arabic graphic art — in contrast

to the representational, figurative nature of Western art — is also to be attributed to this prohibition.

The authors, however, point out that the Qur'an nowhere expressly forbids the representation of the human form. "In fact," they write, "no single verse refers to it at all. The *fugaha* (theologians) and the orthodox have twisted the allegorical meaning of the Qur'an the better to impose rules and prohibitions. The task of theology lies in circumscribing the edges of symbolism and making an enclosure of it... For the theologians the text of the Qur'an — the word of God — had to remain just as it was in its first and incorruptible revelation."

THIS SUBJECT is so crucial to the development of Islamic calligraphy that it is worthwhile to dwell on it. The origin of the controversy lies in a *hadith* (oral tradition) cited by al-Bukhari, in which Mohammed places a straightforward prohibition on figurative art: when he makes an image, man sins unless he can breathe life into it. As the authors point out, apart from the always relevant problem of the authen-

ticity or otherwise of the *hadith*.

This alleged prohibition was directed against the surviving forms of totemism which, anathematized by Islam, could conceivably reemerge in the guise of art. The principle of the hidden face of God could be breached by such an image. In one sense, theology was right to be watchful; it had to keep an eye on its irrepressible enemy — art. The absolute aim of art is, specifically, to endow with soul — a wandering soul which reveals itself in the field of existence only to show the impossibility of a sojourn there.

The authors emphasize that Islamic calligraphy takes its inspiration from a belief in the divine origin of Arabic writing: the language of the holy Qur'an. This is why the calligrapher's pose is spiritual as well as aesthetic. Hence the calligrapher's transcription of Arabic has given rise to such a multitude of styles and scripts. Hence, too, the richness of style and colour noted in the splendid reproductions furnished in this book — a variety plainly incommensurable in any comparable work dealing with any other language or script.

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Basmalah from 18th century Afghani Qur'an.

Wystan and Chris

THE AUDEN GENERATION: Literature and Politics in England 1928-1968 by Christopher Hynes. London, Bodley Head, 428 pp. 22s.

CHRISTOPHER AND HIS KIND 1910-1980 by Christopher Isherwood. London, Eyre, 232 pp. 24.95.

THE FOREWORD he wrote for his *Collected Shorter Poems*, which revealed that he had known some of his poems were dishonest, bad, uninteresting or boring. "A dishonest poem," he explained, "is one which expresses, no matter how well, feelings or beliefs which its author never felt or entertained. For example... I once wrote: 'Victory to the defeated/may say but cannot help nor pardon.' Every line is to equate goodness with success. It would have been enough if I had ever held this

wicked doctrine, but that I should have stated it simply because it sounded to me rhetorically effective is quite inexcusable."

Touching, almost disarming. But does it not reflect in some way on Auden's whole poetic and intellectual position — even, perhaps, on the attitudes of those who are being most closely identified with "the Auden generation"? Virginia Woolf, disappointed by their politics and polemics, dismissed this entire generation of poets as "casualties of history."

"Trapped by their education," she said in a lecture in 1940, "pinned down by their capital, they remained on top of their leaning tower, and their state of mind as we see it reflected in their poems and plays and novels is full of discord and bitterness, full of confusion and compromise."

Woolf was disappointed because the Auden generation failed to supply the beauty and the fine language she expected of poetry. At the other end of the scale, the

Marxist critic Christopher Caudwell complained that, because they were all bourgeois — at most in alliance with the proletariat rather than within the ranks — "their attitude to existing society... can only be destructive — it is anarchistic, nihilist, and surrealistic."

Caudwell explained: "They often glorify the revolution as a kind of giant explosion which will blow up everything they feel to be hampering them. But they have no constructive theory..."

Of course, Virginia Woolf and Caudwell were not justified in their strictures, even though each had quite a valid point to make. For the fact is that these poets were simply creatures of the time they were living in — a time of pressures and forebodings and near-despair. After finishing *Homage to Catalonia*, George Orwell wrote to Stephen Spender: "I hate writing that kind of stuff and am much more interested in my own experiences, but unfortunately in this bloody period we are living in one's only experiences are being mixed up in controversies, intrigues, etc. I sometimes feel as if I hadn't been properly alive since about the beginning of 1937."

Orwell, of course, was not entirely typical of the Auden crowd — and yet what he says here is very relevant to the state of mind of a whole generation.

Professor Hynes's book is mainly about the poets and writers who came of literary age in England in the 1930s, and how their development was affected by consciousness of public events. Besides Auden, there were Spender and Isherwood, MacNeice and Day Lewis, Orwell, Graham Greene and Rex Warner. With one terrible war behind them and another ahead of them, each of these young poets and writers in his own way showed an acute awareness of the pressures ahead and the bitter memories of the recent past — and could in no way escape the problems of his times.

Prof. Hynes's account is lucid, comprehensive and rich, with generous and apt quotations. However, it has no doubt lost from the fact that it was written before Isherwood's own account of his life during the same fateful decade. As Isherwood's title suggests, the book's chief characters are the author's "kind" — people such as Auden and E.M. Forster, fellow homosexuals whom he had reason

to consider his natural friends and allies.

It was at the behest of Auden that Isherwood left England in 1938 to spend a week in Berlin. He went there and stayed till 1933, when Hitler came to power; but this was not, as he writes in a much earlier edition of his autobiography (*Lions and Shadows*), because he wanted to visit the anthropologist John Layard. He wanted to find the life Auden had promised him, a sort of homosexual's paradise.

It is a pity that this book, which, as Isherwood tells us, is "as frank and factual as I can make it," should be so overwhelmingly concerned with the author's homosexuality. Layard is quoted as saying: "There is only one sin: disobedience to the inner law of our own nature." Isherwood considered this to be a life-shaking thought, and his book is an account of the liberating effects of doing one's own thing.

Isherwood was perhaps the least politically oriented of the Auden generation — and when he and Auden finally decided to emigrate to the United States, their decision was fundamentally a reassertion of their individuality and a "goodbye to all that."

Going through it

THE FACTS OF LIFE by R.D. Laing. Harmondsworth, Allen Lane, 148 pp. 23.25.

Michael Chazan

about *The Facts of Life*, it is not immediately clear what kind of book it is: autobiography, diary, casebook or philosophical speculation. In fact it is several books in one, with a central theme uniting it. Laing is showing why he believes in a certain way of working, why he accepts a certain theory about madness and psychiatry as true.

Some of this is familiar: allowing the patient to go through it, not shocking him out of it. It still sounds revolutionary, though the shock method is like treating a fever while ignoring the sickness that causes it. Madness is the symptom, not the sickness. Disintegration may lead to better integration.

LAING gets inside the head of a man who from the outside would be described by psychiatrists as a catatonic schizophrenic:

Patient (to Laing): "When I came back from Vietnam, it was too confusing. Too complex. I had to get rid of all the lumber. So I finally made no movement at all. They carried me here. And started doing me in. I realized that I couldn't simplify my life in this way, so I started to move normally again, and talk normally, so they reduced the electroshocks and I believe they are going to let me leave shortly."

Patient's therapist: "But John, I thought you were really cured; now I hear you have just been put on a show to get out."

Or was he not really mad? But in that case his own therapists would surely have spotted it.

Laing describes many cases and gives his own interpretation of each case. We need not accept, we may judge for ourselves.

In one section, he treads on very uncertain ground. He is preoccupied with the possibility of dim memories of birth, even intra-uterine life. Granted that there is birth symbolism in certain myths, same nurses each day for a year,

as he shows in detail, this is not evidence that the individual has any awareness of prenatal life and the birth process.

AT THE BEGINNING, there is a curiously told autobiographical story of childhood, which seems to belong to a different book. In a later section, however, Laing writes of his experience as a medical student and a young doctor. This is significant — one begins to understand his search for the human being behind the sickness, which has been the driving force of his clinical work. There is distaste at being made to bash the heads of frogs to study spinal cord reflexes. The patient on the ward is treated as a non-person.

Laing felt he had to do psychiatry, it would be different. As a psychiatric resident, he saw uncommunicative patients treated as unfeeling bodies. He decided to conduct an experiment. Working out criteria, he chose the 12 most withdrawn cases. He asked for no more than that they have the same nurses each day for a year,

and a room of their own. On the second day, these so-called apathetic patients showed signs of eagerness. Within 18 months, all 12 were out of hospital, though not permanently.

Laing condemns the materialism of modern science, its exclusion of the intangible. "To discount the existence of X because we have no hypothesis to account for it, or because science cannot prove it," is wrong.

This is surely a valid criticism of the methodology based on linguistic philosophy, which makes for circularity, since no explanation will be sought for what is defined as inexplicable. Further, "some scientists are unable to conceive that by their methods they screen out the type of information they don't want."

This is a mosaic of a book, built of strong and weak fragments. There are loose ends and irrelevancies alongside chapters of rigorous logical thinking. But who who camps in unexplored territory cannot always have his tent in order. All in all, it leaves a powerful impression.

Marxist spice

REVOLUTIONARIES by E.J. Hobsbawm. London, Quartet, 266 pp. 22.50.

Martin Sieff

tion of the ultimate failure of Spanish anarchism in the Civil War. Glowing ideals, self-sacrifice, and heroic gestures are all very well, but if "Spanish anarchism is a profoundly moving spectacle for the student of popular religion," it is "not, alas, for the student of politics."

Professor Hobsbawm's learning is vast and his mind sharp. For those who wish or need to explore Marxist thought at its face value, such essays as "Karl Marx and the British Labour Movement" and "Lenin and the Aristocracy of Labour" are a useful guide. A prophetic essay on "Vietnam and the Dynamics of Guerrilla War," published in 1965, defined the scope of the American defeat and the reasons for it. Hannah Arendt's *On Revolution* is coolly dispatched as literature rather than sociology or history. "Cities are certainly not ignored — there is a common-sense awareness of political tactics in his explanation

the analysis crammed into 14 pages. The May, 1968, French Revolution that never was comes under the microscope — explanations for its unexpected initial success and eventual failure are sharply presented.

PROF. HOBSBAWM'S Marxist foundation lies beneath his strengths — the scope and complexity of his political analysis. But it also clearly sets a context within which he must be seen and taken with a pinch of salt. In all the excellent analysis of Vietnam, and his understanding of its political nature as a conflict of wills-to-win, there is not a word about the Viet-Cong's mastery of use of terror and mass-murder in maintaining their control.

A powerful argument for the USSR in the eyes of Western intellectuals during the Depression was "its immunity to the economic crisis of 1929." There is no mention of the vastly worse man-made famine caused by the collectivizations of 1931.

Soviet Russia proved to us that such a new world was possible... If it was to be the future, it had to be 18 references to it in the index — but it is seen as an aberration work, so we thought it did."

rather than a fulfilment of the Leninist state.

Solzhenitsyn aside, Adam Ullam's masterly *Lenin and the Bolsheviks* leaves no doubt that the later terror grew out of, and was inherent in, the earlier. This kind of point is a major one, and not to be dismissed as subjective opinion. In refusing, or being unable, to make it, Prof. Hobsbawm stumbles as an historian, even if he avoids embarrassment as a Marxist.

But why is he a Marxist in the first place? It is in his pieces on "The love affair between intellectuals and Marxism" which is so characteristic of our age" that Hobsbawm is at his most revealing. He shows materialistic coming in mon sense in pointing out that: "Young Jews who became revolutionary Marxists (in the 1920s and '30s) were no more alienated and deviant than other Jews." Rather: "We simply chose a future rather than NO future, which meant revolution... The great October revolution and Soviet Russia proved to us that such a new world was possible... If it was to be the future, it had to be 18 references to it in the index — but it is seen as an aberration work, so we thought it did."

This honest and revealing statement throws great light on the writer, and also on the many who made a similar choice. Spanish anarchism is described in an earlier essay as "a form of secular millennialism." (Predictably, the blood-stained demise of an anarchist P.O.U.M. in Barcelona is ignored, and George Orwell's *Homage to Catalonia* does not even rate a rebuttal.) There is no conscious hint that, behind the imposing facade of political analysis, Marxist revolution might be a similar millennial dream.

Despite the book's undoubted scholarly excellence, the enthusiastic tones of radical chic that pervade it gave it — for me — a bad taste. I don't agree that it is always "better to have a revolutionary movement than not to have one." Nor that "It is inspiring to discover that, in the developed countries of Western Europe, any kind of revolutionary situation, however momentary, is possible once again." There is a flavour to revolution, but as Isaac Babel knew: "It is eaten with gunpowder... and spiced with best quality blood."

Torch-bearers

LASHON OMEDET AL NAFSHA
 (Fight for survival) by Yehoshua A. Gilboa. Tel Aviv, Sifriyat Poalim. 357 pp. IL55.

Joshua Justman

THIS IS the story of the tragic and heroic struggle of Russian Jewry for the preservation of its cultural heritage and national identity; a struggle in which the ferocity and cruelty of the onslaught was met by the indomitable spirit of a people which clung to its roots with unbounded devotion.

The Communist regime quickly dealt a mortal blow to the cultural efflorescence (and political awakening) which marked Russian Jewry at the outbreak of the Revolution. What followed the first two post-revolutionary years of great Jewish cultural activity was merely a struggle for survival.

One of the most depressing features of this struggle was the part played in it by the Yevsektsia — the "Jewish Section" of the Soviet Communist Party — composed of virulently anti-Zionist former militants of the Bund. With a seal and self-hate beyond

comprehension, they spearheaded the unholy crusade, bent upon the total eradication of all vestiges of

JEWISH national identity; and Hebrew, equated with clerical reaction and Zionism, was singled out as a main target. In their fury, the men of the Yevsektsia were ahead of the Soviet leadership of those early years. According to one account, even Lenin was puzzled by the Yevsektsia's persecution of Hebrew and it is said to have remarked: "I know of counter-revolutionary parties, but I have never heard of a counter-revolutionary language."

A. Lunacharsky, Commissar for Education, publicly revealed that he was reading the Bible in its original Hebrew. L. Kamenev, Chairman of the Moscow Soviet, was among the admirers and supporters of the Habimah theatre, founded in 1918. (Its eight-year history there is told in one of the book's most gripping chapters.) When, under the Yevsektsia's pressure, its subsidy was stopped, it was Stalin, then Commissar of Nationalities, who heeded the plea of a group of prominent Russian writers and artists and ordered its reinstatement.

Indeed, the Yevsektsia's

overzealousness often larked the Soviet leadership which, beset by grave problems, was then not preoccupied with the Jewish question; to some extent, it also felt reluctant to initiate repressive measures against the Jewish population out of concern for world public opinion and the position of the Communist parties outside the USSR.

However, years of the Yevsektsia's prodding and indoctrination, combined with the traditional anti-nationalistic outlook of the Leninist Communism, were having their effect; and needless to add, the Russian ground, both in the higher echelons and among the masses, was fertile for an anti-Jewish course.

NO FORMAL decree ever outlawed Hebrew in the USSR, but the illegality of Hebrew became more and more established in practice. Hebrew schools were closed down, printing presses were confiscated, the teaching of Hebrew was forbidden and those who advocated it found themselves in a bitter struggle for sheer survival. It is the full drama of this struggle that Dr. Gilboa unfolds in this comprehensive and excellent book. He brings to life the extraordinary gallery of the devotees of Hebrew who fought stubbornly for an opening in the walls of repression. In this gallery we find not only the writers of the pre-revolutionary days, but also writers whose creativity

manifested under the Soviet regime. And there is the group of "Hebrew Octobrists" who took the road of "double loyalty," Communists who hoped to secure in the new world a place for the Hebrew language. Among them were Eliezer Steinman and Avraham Kariv, and the extraordinary Moshe Chlog (Abramson), a high-ranking officer in the Red Army whose love for Hebrew equalled his enthusiasm for the Revolution. In the end, they too had to abandon their illusory world.

EVEN during the bleak days of Stalinist terror, the light did not go out. Amidst cruel persecution, the lone torch-bearers kept the embers alight in the underground, in the camps in Siberia, deep down in their hearts, hoping against hope, never giving up. Among them tower the figures of Elisha Rodin, Chaim Lensky and Avraham Freeman (some of whose writings, filled with anguish, craving and love, found their way to Israel, where they were published).

Dr. Gilboa has succeeded in combining high scholarship with great lucidity. His moving and gripping book stands out as a symbol of the invincibility of the human spirit. It contributes much to our understanding of the wondrous awakening of Soviet Jewry we are witnessing today. □

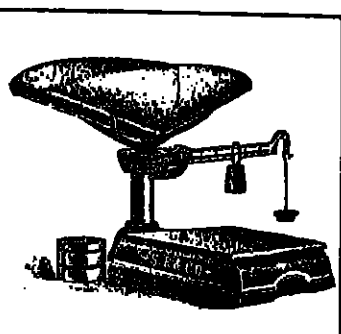
Battle of the bulge

HARBEH DIET
 (Plenty of Diet) by Dalia Neer. Tel Aviv, Alpha, 215 pp. IL57.

Greer Cashman

DALIA NEER confesses to being a fat soul encased in a slim body. The chief counsellor of the Israeli Division of Weight Watchers, she tells the story of her own successful, hard-won battle with the bulge, offering hope and consolation to the victims of cream cakes, chocolates, marshmallows, and so on.

Spiced with humour and understanding, this book shows what Alcoholics Anonymous has done for drink addicts, Weight Watchers can do for food addicts. Anyone who believes the myth that being fat is synonymous with being jolly, will soon be dissuaded by some of the anecdotes which Dalia Neer relates. Obesity, she



ends with a lovely scene in green on white, with a numbered key to plants and animals. The same scene follows on a double-page spread in gorgeous colours, and then comes a more scientific explanation and two pages on the seasonal creatures, enlarged in colour or in black and white, with essential information about each species.

The end papers are beautiful enough to be framed. I recommend this little book not only to the young student of nature, but to every student of English literature. How can one read Shakespeare, Wordsworth, and Blake, or even the American Wallace Stevens, without knowing what the world is like at that splendid latitude? □ Imbella Fey

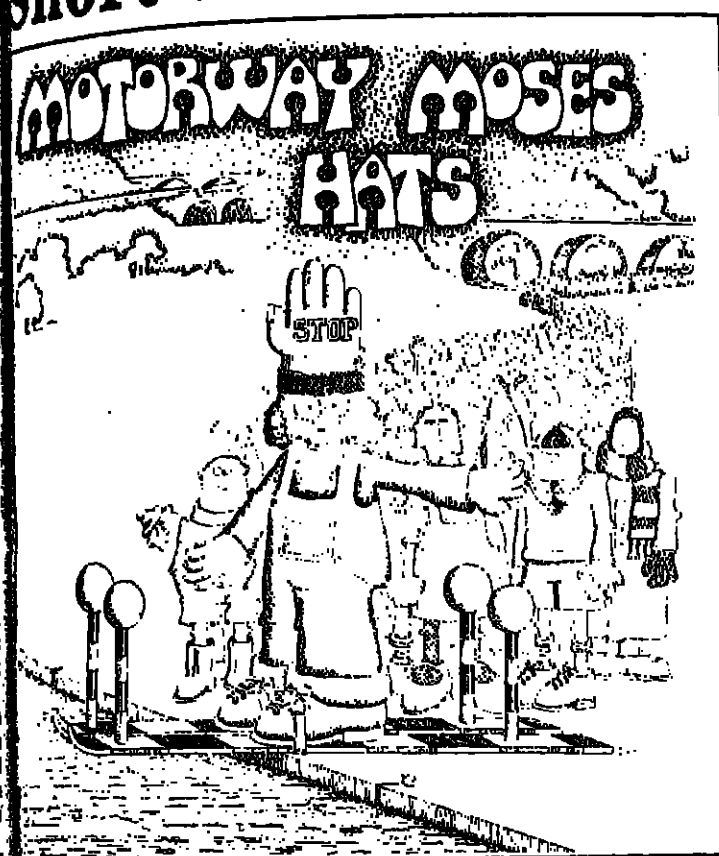
TELEVISION: HERE IS THE NEWS by Anthony Davis. London, Severn House Publishers. 144 pp. 25

TELEVISION: THE FIRST 40 YEARS by Anthony Davis. London, Severn House Publishers. 159 pp. 25.

INEVITABLY, tuning in to the nightly newsreel is no longer looked upon as an activity of great significance — after 40 years we take television and what it gives us, good and bad, for granted. These two books lift the reader out of his complacency and portray the great achievements of the "box" since its first appearance in Britain in 1936. The path of television news, from its initial informative role to today's emphasis on background and detail, is a classic case of progress in our technological age. The author holds the reader's interest in the various stages of TV's development, in a free-flowing style, rare for a book that is ostensibly a reference work. For those familiar with British television, the numerous illustrations bring back nostalgic memories of people and programmes from the Coronation coverage in 1953 to Sooty.

One is made to realize the difficulties faced by those who appeared nightly in the "early days," and whose efforts were accepted by viewers who had no conception of the trials and

Short notices



THINGS TO MAKE FROM
 (Plenty of Diet) by Dalia Neer. Tel Aviv, Alpha, 215 pp. IL57.

YOU HAVE time to spare, an eye for creation, a sense of humor and strong nerves, you want to try this how-to-do-it

book, of BBC television, and in writing some of the innumerable drawings and the instructions are easy to follow. The materials needed are readily available at home or at any hardware store. As to skill, the things to make vary from very simple to the elaborate.

I wanted to end this review by saying that although these "mad" things are quite funny they are really useful. That's when the thing is said to talk, according to me. That's when I started to threaten me with the *Out and Lady Tormentor*. They should make me change my mind. But not quite. □ Adele

NATURE THROUGH THE
 (Plenty of Diet) by Dalia Neer. Tel Aviv, Alpha, 215 pp. IL57.

THIS IS THE most beautiful book I have ever seen. It presents the four seasons of England, (real seasons, not just the wet and dry seasons, but the real seasons of the year) in a series of beautiful illustrations of the natural world, and each is seen in a different setting: woodland, meadow and hedge, river, lake and stream, Spring, summer, autumn and winter, interspersed with sections on plants, insects, animals, seed and climate, life at varying altitudes and latitudes, the role of light and temperature, hibernation, animal shelter — whatever one wishes to know about nature on this planet.

Each section is described first in general impressionist terms, as if one were walking with Wordsworth, or John Clare, and

tribulations that preceded their appearance on the screen. The lack of sufficient comparison with non-British networks could prove irritating for those bent on using the books for reference, but, as the author states, the cradle of television was in Britain. In any case, techniques and uses of television today are virtually identical the world over and these two volumes definitely help us to understand how and why. □ Martin Stern

THE FAITH OF SECULAR JEWS
 edited by Saul L. Goodman. New York, Knopf. 302 pp. \$16.00 clothbound, \$5.95 paperback.

THIS IS A remarkable collection of essays, intended to highlight the thinking and philosophy of what Goodman calls the fourth denomination of the American Jewish community — secular or humanistic Jewry.

In his own words, he has tried, by putting together the writings of such Jewish personalities as Albert Einstein, Ahad Ha'am, Y.L. Peretz, Chaim Zhitlowsky and others, to place the problems of Jewish secularism in historical perspective — "not as an aberration, but as integral to the development of Jewish thought and culture."

The collection includes writings by Yiddishists and Hebraists, Zionists and Diaspora Survivalists, to use Goodman's definition, both European and American. The one-volume combination is unique, and the result is a guide to Jewish emancipation.

Goodman, the recipient of the Zvi Kessel Literary Prize in 1968, has written extensively on subjects relating to Jewish education and Yiddish literature and has edited *Derekh*, a bi-monthly in English and Yiddish for teachers and lay people. □ Zvi Yettu

THE FIRST TIME by Karl Fleming and Anne Taylor Fleming. New York, Berkley Medallion Books. 288 pp. \$1.95.

THIS NON-BOOK lists in detail the first sexual experiences of such celebrities as Art Buchwald, Erica Jong, Jack Lemmon, Liberace, Mae West and 24 other so-called personalities. It is possibly the most disappointing "Nationwide Bestseller" to come out of the U.S. in ages.

After opening the covers gleefully, I promptly fell asleep after the first paragraphs of Buchwald's attempt at self-castigation... "for every time I got laid in my youth I got 50 rejections."

There are some moving accounts in the book, however. Poet Maya Angelou reveals a horrific story about her youth in Black Saint Louis and the effects on her overall sexual attitudes; and I was mildly amused by the ravings of Bernard Cornfeld, who claims to have 40 women mentioned in his will and was interviewed while two bare-breasted women floated on rubber rafts in his swimming pool.

But in the final analysis — who cares? All in all the book is a rip-off. In their introduction the authors claim that this is a chronicle of "American sexual heritage." However, it proves to be nothing but a boring collection of irrelevant platitudes. In fact, it seems indicative of yet another American heritage... making a buck from any sucker willing to part with it. From the sales figures it seems that many have. □ Zvi Yettu

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No pipedream

THE ARAB-ISRAELI CONFLICT: A Political Guide for the Perplexed by Mordechai Nisan. Jerusalem, The Joshua Group. 70 pp. No price stated.

Moshe Kohn

THIS BOOK is a summary of the data bearing on the thesis that, as the author puts it, "The Arabs in the Middle East are unwilling to accept the political legitimacy of their opponent in the conflict and, instead of negotiating and dealing with it, seek its elimination."

This is not — and the author does not pretend that it is — a new thesis. It harks back to the mythic beginnings of the Arab and Jewish peoples, as expressed in their respective traditions concerning the relations between their respective founding fathers — the half-brothers Ishmael and Isaac in one generation, and the twin

brothers Esau and Jacob in the next. Jewish apologists of the past century have pretended that it is not so, and some Arab propagandists have helped these Jews to foster memories of good-cousinship and golden ages that, on the national level, never existed between the two peoples.

The mainstream of Islamic-Arabic religious and political expression of the last few decades, rooted in the Koran and other classical Islamic sources, has exploded these pipedreams.

Unfortunately, some Jews would rather wallow in their pipedreams than face reality, and other Jews and many non-Jews, mainly in the West, reject any reality that does not coincide with their empiricist progressive preconceptions. This does not detract one whit from the reality that Islamic Arabism has not given up its old ambition of world conquest by the sword; that it regards the entire world as actual

or potential Islamic-Arab territory; that it does not tolerate any non-Islamic-Arab sovereignty, except when military-political circumstances compel it to do so; that, in fact, it does not tolerate any presence on earth besides an Islamic-Arab one, and even that must conform to the Islamic-Arabism preached and practised by the ruling class of the particular time and place.

Depending on who is ruling, Sunni, Shi'ite, Alawi, etc., Moslem-Arabs are ultimately no more tolerable to each other than Christian Arabs are to their Moslem brethren, than Kurdish Moslems are to their Arab or Jewish neighbors, or than Jews and other non-Moslems are to all the above. That is both the theory and, whenever military-political conditions allow, the practice of Islamic Arabism.

ALL THIS does not mean that the rest of us must despair. It simply means that we must see it for what it is and deal with it accordingly.

Dr. Mordechai Nisan, of the Hebrew University's Truman Research Institute and School for

polemics and myths assiduously woven by supporters and detractors alike. Whether he has succeeded in doing so will, however, be difficult for the general reader to decide. The author loads us, none too steadily, through an ideological maze of virtualism, monism and empiricism. And anyone unfamiliar with the polemics of Russian Social Democracy is likely to find himself more than a little baffled. In this first volume of the biography, Mintz deals with the years 1890-1906 — the period prior to the Politva Conference at which Borochov founded Poalei Zion — with the deliberate intention of showing how the crude teleology of his supporters has ignored what the author sees as a crucial period of philosophic and political preparation for the

crystallization of Borochov's mature Weltanschauung. The book is erudite, recondite and difficult. Basing himself on an impressive array of Russian, Hebrew and German sources, Prof. Mintz has also delved into the Usishkin papers at the Central Zionist Archives to illuminate the relationship between Borochov and Usishkin and the fascinating story of their co-operation during the Uganda controversy of 1905.

Mintz has opened a debate which is in many ways reminiscent of the wearisome but ultimately fruitful discussion of the relationship between the "young" and the "mature" Marx. It is to be hoped that the second part of the biography will leave us with a complete picture of the "real," historical Borochov. □

Restored to life

BER BOROCHOV, HAMA'AGAL
 HAKHSHON (The Revival of the Dead) by Mattiyahu Mintz. Tel Aviv University and Hakibbutz Hameuhad. 356 pp. No price stated.

Ian Black

DOV BER BOROCHOV, the ideological mentor of Marxist Zionism, was born near Poltava in southern Russia in 1881. In a world of autodidactic revolutionaries, Zionist visionaries and the in-

vestigations of the dreaded Okhrana, news of the precocity of this astonishing Wunderkind was quick to find its way to the leaders of the nascent Zionist movement. And because of his meeting with Menachem Ussishkin in 1900, Borochov was to play, during his tragically short life, a vital role in Zionist history.

Borochov's life has been endowed with a retroactive coherence and consistency that is rare for politicians, especially for revolutionaries. Prof. Mintz has set himself the task of restoring Borochov's life to its authenticity, of freeing history from the

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הכזא מן האל

PNINA REICHMAN is a 29-year-old Israeli studying in Holland; the seven large canvases she has shipped to the Capital are a real event, and evidence that new tunes can still be played on old whistles. Reichman has a technique of her own. She pastes red-and-blue-ruled accountancy sheets on to her canvas, covers them with partly obliterated calligraphy written with a ball-point pen and then covers almost the entire surface with even rows of blobs of white acrylic paint, each raised to a perfect point.

With these banal means, simple notes, Reichman composes entire symphonies, each of them quite different in composition and effect. The blobs are arranged in squares that give meaning to the spaces left between them, some of them divided again by the blue or red lines, others providing textures of the remains of the calligraphy. Subtle colour fields emerge.

The works are fascinating from up close; and equally if not more satisfying as one steps back. The nature of the lighting changes them completely, but they work under any conditions and no doubt subtly alter their relationships at different hours of the day. In several works, the paint points all lean to one side, an effect that can be enhanced by the lighting.

Reichman's compositions are connected to several schools of early and contemporary "concrete art," from Richard Lohse to Sol Lewitt and Agnes Martin; and from Castellani to Schoonhoven. But she is less mechanical than all these masters, introducing controlled irregularities. Her approach might be termed drawing with texture. There is even an element of pointillism involved.

Stravinsky once remarked, in his famous Harvard lectures, that it is not the notes but the spaces between them that count; and this perfectly expresses the nature and meaning of Reichman's use of her original technique. Suitably enough, this show is accompanied by four-tone serial music composed by Philip Glass, but it makes its own music perfectly well without it. Altogether, a *tour de force* that should not be missed. (Debel Gallery, Elin Karem.) Till June 4.

THREE GENERATIONS of Israeli painting are represented in an elegant new three-man show, but the oldest steals it. YEHEZKEL STRICHMAN is represented with two fine watercolours and a gouache, classical New Horizons abstract-expressionism. The large and marvellously put together watercolour, on the right-hand wall, in which the sun represents even more than all the beautifully handled parts, is probably one of the finest works of this type ever painted in Israel.

It is difficult to turn from this to much more simplistic statements by MOSHE KUPFERMAN and JOSHUA NEUSTEIN. In their particular case on this occasion, *how* their works are made is of far more interest than what they have to say. The near monochrome-and-graphite works on paper by Kupferman differ more from each other in underpainting than they do in conception, though they are all different in composition once you look beneath the repetitious bands of grey used as stabilizers.

Neustein's familiar torn-papers this time play with depth and sculptural surfaces as well as with

David Hockney: line drawing (Ariel Gallery, Tel Aviv).

ROUND the GALLERIES

tone. The most convincing one is a large work that reminds one of a horizontal Barnett Newman, but Newman's classical minimalism by using the tears in the paper to vary the proportions of the horizontal lines that emerge from the nicely serrated edges.

Coming from the splendid "Drawing Now" show at the Tel Aviv Museum, it is interesting to compare Neustein's advances in this technique with early works made up of layers of torn paper produced in America in the mid-fifties. (Bertha Urdang Gallery, Bialik 7, Beit Hakerem.)

TEL AVIV

Gil Goldfine

DAVID HOCKNEY is slowly emerging as one of England's most important contemporary artists. Matched with Francis Bacon, despite their diverse painterly directions, Hockney has assumed an influential position because of his ability to be artistically flexible and yet retain a solid core of imaginative thinking tied to excellent draughtsmanship.

Hockney once wrote: "I paint what I like, when I like, and where I like... landscapes of foreign lands, beautiful people, love,

propaganda and major incidents (of my own life)." A pivotal figure during the third phase of English Pop in the early '60s, Hockney has since outdistanced his erstwhile mentors R.B. Kitaj, Allen Jones, and Patrick Caulfield. Since those early foundation years he has travelled extensively and has altered his pictorial substance to match his experiences and venue, while continuously adapting his stylistic approach to satisfy personal feelings towards the subject.

Hockney's confrontation with Southern California formed the basis of very important canvases of the coldness and arrogance of the suburban *nouveau riche* that for so many represent the facile plasticity of American life. By contrast, his pen-and-ink line drawings of landscapes, interiors, portraits and young men are full of sensitivity, directness and sophistication; qualities directly related to his candid sympathy for his models and friends.

Unfortunately, Hockney's first one-man show in Israel of drawings, lithographs and etchings is a total disappointment, hardly representative of the artist of insight we know him to be. Of the 18 pieces only three are original drawings (ink on paper) and even these are not first rate. His "Hollywood Collection" (lithographs from 1986) are "pictures of pictures" "framed" in

"pictures of frames." A great idea but the few examples from the series on view are weak and uninteresting. Linear etchings from Grimm's Fairy Tales and illustrations for Cavafy's poems lack both definitive beauty and particular uniqueness. Altogether, one's excitement generated by the exhibit announcement was quietly drained to a shallow ebb after seeing the fare. (Ariel Gallery, 22 Gordon, Tel Aviv.) Till June 15.

BATIA LICHANSKY came here from Russia in 1910. Over the years, in addition to producing pedestal-size bronzes and carvings, her most conspicuous achievement has been the creation of numerous public memorials, hewn from stone, dotted throughout Israel (notably in Kfar Yehoshua, Bet Keshet, Netzer Sereni, Kadouri and Hulda).

Lichansky's current show of drawings, sculptures, wall-reliefs and mural-size photographs of the monuments, is a recapitulation of her tenacious effort to make a visual synopsis of Jewish suffering and martyrdom. The stylistic outcome has been a mixture of socialist realism and expressionism taking the form of archetypal figures and group compositions that emerge from rough craggy volumes. They represent the persecuted and

"huddled" masses fighting buffeting winds of adversity. Although there is definite individuality in the pieces, they have, nevertheless, absorbed influences of others, like R. Barlach and Rosso.

Considering Lichansky's meaningful subjects it is difficult not to sympathize with her lesson. But from a pictorial point of view one quickly tires of the hit over the head by the repetition escalated by the tedious duplication of massive proportions and obvious features. It is still stunned by the blow only the occasional sculpture enlightens interest, surprisingly non-emotional ones. A portrait of Ben-Gurion and a reclining head (see photo) are examples. (Lim Gallery, 170 Ben Yehuda, Tel Aviv.)

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Pnina Reichman: acrylic, detail (Debel Gallery, Elin Karem).

HAIFA

Ephraim Harris

MOSHE CAGAN's watercolours of Galilee landscapes are in his personal style. He undoubtedly has an eye for the potential of his subjects: land undulates as open fields, each a separate area, and rolling backwards in depth; the edges of a pond curve in and out almost rhythmically; two opposing hills run down, then up, to create a spine bisecting the picture.

Elsewhere a salient green suggests the overall effect of houses among trees. Where subject emphasis is built up areas, he conveys an atmosphere of busy occupation. The artist is not always happy reproducing sun, clouds and sky but the self-contained light absorbed through his brushwork tells the time of day: morning freshness, indications of rain at noon. (Danya Gallery, Haifa.) Till May 28.

NITSA MALINIAR shows watercolours and mixed techniques on paper and canvas (1966-77). She is an out-and-out colourist who fills the entire frame without any over-crowding. The earlier work is impressionist and spatial, via the perspective between the arches of a Safad synagogue (89). The later development towards abstraction is not accepted by her. Her peaceful intentions unquestioningly, but its colour evolves logically from her impressionism's legacy during the style's final days (see the large "Stones of Mifratz Shlomo" in green and yellow). Today, her various Safad women return to realism with the now common references to ikon figurative in the style you even find a mosaic background. (Beit Chagall.) Till June 1.

Our man Castro

Ephraim Kishon

SEVERAL DAYS have passed, and the world is still stunned by the blow only the occasional sculpture enlightens interest, surprisingly non-emotional ones. A portrait of Ben-Gurion and a reclining head (see photo) are examples. (Lim Gallery, 170 Ben Yehuda, Tel Aviv.)

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THE TAMING OF THE SHREW, with which the Cameri ushers in the early summer, is strictly a fun play, all the interpretations of learned Shakespearians who attempt to read meaning into the crude plot and the coarsely-drawn characters notwithstanding.

It is an extended joke, of the kind that men in Shakespeare's times probably told in the ale houses to show how *macho* they were. And does not every man have a story, true or fictitious, about his victory over a recalcitrant woman?

The title tells the story. Petruchio, a rough character whose father had the effrontery to die without leaving him properly provided for, is out looking for a wife. Age, looks, and character are of no importance, as long as she has a substantial dowry. When he hears of Katharina, the vile-tempered daughter of a wealthy merchant, he promptly presents himself to the father, who is all too willing to have the burden taken off his hands.

The deal with the father closed, Petruchio fearlessly takes on the daughter. He applies to her methods developed by animal trainers, bronco busters and drill sergeants: by subjecting her to starvation, lack of sleep, and a variety of indignities — under the guise of caring for her welfare — he eventually breaks her spirit to the point where she comes crawling at the crack of a whip, unconditionally accepting the man's dominance, as a good woman should. So much for the feminine mystique.

The play, one of Shakespeare's earliest and weakest, is a favourite with directors because it lends itself to flights of fantasy. The utterly nonsensical plot and its subplots, the little intrigues based on planned mistaken identity — servant and master exchanging roles, a casual passerby presented into the role of the romantic hero's father, the real father showing up unexpectedly to find

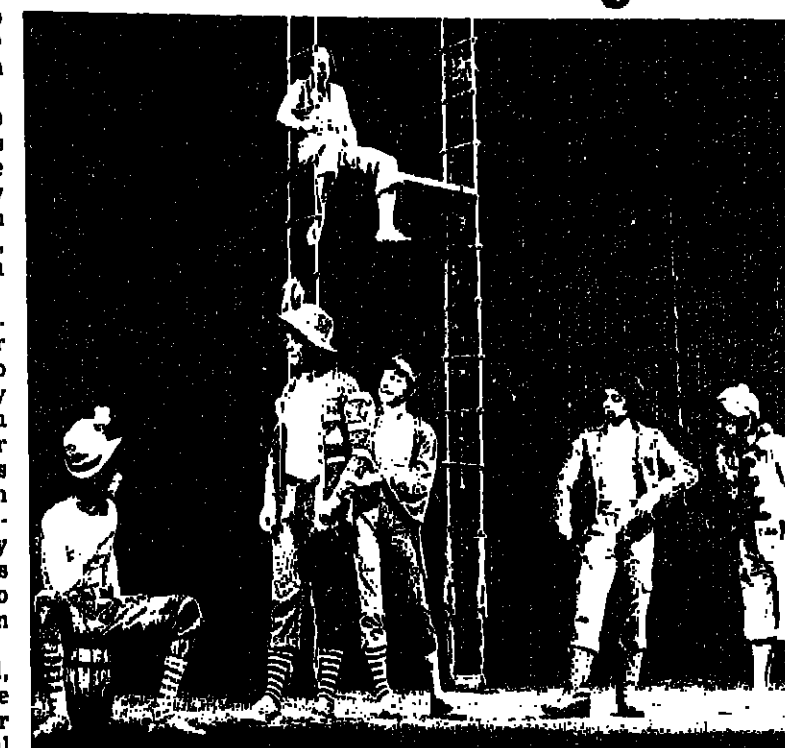
"WHERE ARE the Russian olim?" Moscow's Jews, who followed last week's elections with great interest, are reported to have asked. They were disappointed by the fact that the election produced no representation, as they see it, of Israel's 110,000 recent Russian olim.

The question of "ethnic representation" is one that has traditionally exercised some of our olim associations. They are not consoled when you tell them that Golda Meir came here 55 years ago from the U.S. in spite of that, and in spite of her accent, she is not regarded by the larger society as an "American" or "Anglo-Saxon" or as "representing American olim interests." By the same token, Abba Eban is not a "South African," Shlomo Hillel an "Iraqi," Moshe Arens and Yehuda Ben-Meir "Americans," Ellahu Sasson "Syrian," Eliezer Ronen "South American," or Aharon Abu Hatzira "Moroccan."

These and others like them, as soon as they prove their political staying capacity, are regarded in terms of their politics and personalities and not of their countries or communities of origin. To be sure, many of them have got where they are because, in the first instance, their parties needed a "Moroccan," a "Yemenite," a "Sephardi" and the like. That alone, however, has never been enough to compel a party to keep a particular person or even to replace him or her with a candidate of the same ethnicity, sex or age.

Furthermore, a party's lack of

Macho victory



The Cameri Theatre's 'Taming of the Shrew' directed by Yosef Milo.

THEATRE

Mendel Kohansky

himself staring into the face of his double — all of this, together with some fairly humorous bits of dialogue, present a canvas on which a director can embroider his own inventions.

DIRECTOR Yosef Milo, who is also responsible for the Hebrew version of the play, performed some felicitous surgery by re-writing the prologue and tying it up with an epilogue of his own.

Thus Christopher Sly, the drunken tinker of the original prologue that seems to be tacked on to the play for no apparent reason becomes a common, drunken version of Petruchio, and the entire play is now Petruchio's wish-fulfillment dream. The epilogue takes us back to the tavern where the play began and shows Petruchio, awakened from sleep, going home meekly with his screaming wife.

The prologue gets the show off to a good start, but as the play proper gets under way the promise fades. Milo's show is full of whimsical touches, which is the way it should be, but the whimsy is contrived and lacks spontaneity. The director's inventions don't go anywhere.

Arich Navon's decor, of great importance here, is very elaborate. Barrels are the main motif — presumably because the prologue is set in a tavern. But these barrels, of various sizes and shapes, performing all sort of functions, do not serve the play well. Not only are they arbitrary, but they are also confusing because they fail to indicate the changing locales.

And further confusion is created by balls of wool or whatever that rise and fall from the barrels, and other touches that testify more to the ingenuity of the Cameri's technical staff than the director's imagination. To top it all, there is in the background an immense bottle with a flower stuck in it, leaning to the right to denote, heaven help us, the hero's home town — Pisa.

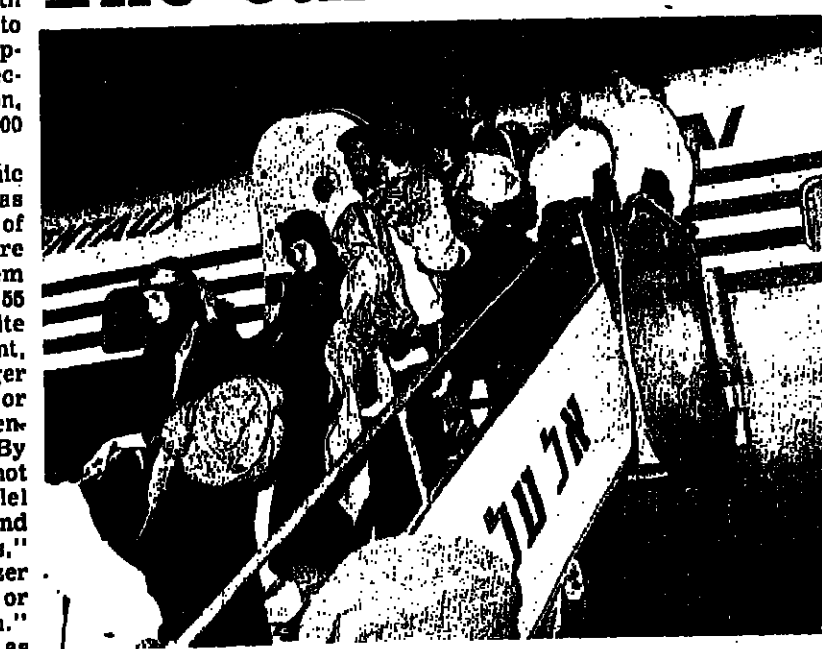
Another basic element of the decor — I am dwelling so much on the decor because it is basic to the concept of the production — are the rope ladders and swings, a pretty good touch which leads us to expect some nifty acrobatics. What we get instead is some meaningless climbing up and down.

Except for Oded Teomi — resplendent in a costume that would put to shame the Three Musketeers and Buffalo Bill — as Petruchio, an impressive presence with a twinkle in his eye, there are no performances to speak of.

Tiki Dayan as the shrew screams a great deal; Itzhak Heaska as the romantic lover, Lucentio, makes a promising start — but once we get used to his mincing, Italianate manner, he fades into the background with his counterpart, Aviva Ger, who plays Bianca.

The cast is large; the various roles offer great possibilities, hardly any of which have been exploited. I liked the comical musical effects; the programme, however, doesn't say who devised them. □

The ethnic factor



A planeload of Yemenite immigrants arrive at Ben-Gurion airport.

A VIEW FROM NOB

Moshe Kohn

what some may consider the "right proportion" of candidates of this sort does not seem ever to have any noteworthy effect on how many Yemenite, American, Russian, and even Druse and Arab votes, they get or do not get.

This time, the National Religious Party got 10,000 Arab and Druse votes, in spite of not system — where the question of having a single non-Jew anywhere near a "real" place on its list. The matter of "benign neglect" — is Democratic Movement for gradually turning us into one nation got relatively few Druse votes.

In spite of having two members of that community high enough on its list to have been the assimilating agent it was intended to be, and has done more than anything else to destroy one, the other non-Jewish lists ethnic pride. Perhaps both the elected no one, and Rakah gained success and the failure are no accident. □

four of its first nine candidates, including two of the five elected, were Jews. And I doubt that the Hungarian provenance of Rabbis Gross and Lorincz won Agudat Yisrael the Magyar vote.

SO IT SEEMS that "Russians," "Americans," etc. do not stand a chance in Israel politics until they de-ethnicize and de-parochialize themselves, assimilate more fully into Israeli society, and start their political careers by going down into the political basement to help sort out the root issues.

This may change somewhat if we change our electoral system to include some sort of constituency system. But even then there is no guarantee that any neighbourhood or district will be ethnically pure, and a "Moroccan" candidate in Yeroham will have to appeal also to his "Rumanian" and "Indian" neighbours, and an Agudat Yisrael-minded "Russian" in Kiryat Malachi will have to appeal to other "Russians" who favour the NRP, Labour, or DMC.

In a way that probably nobody planned or intended, our political system — where the question of ethnicity was in fact largely a matter of "benign neglect" — is Democratic Movement for gradually turning us into one nation got relatively few Druse votes. In spite of having two members of that community high enough on its list to have been the assimilating agent it was intended to be, and has done more than anything else to destroy one, the other non-Jewish lists ethnic pride. Perhaps both the elected no one, and Rakah gained success and the failure are no accident. □

HOW OFTEN have you opened a tin of tomato purée and found the inside of the lid discoloured, and perhaps some of the "black stuff" on the food itself? It's not your imagination. Testers for the Independent Israel Consumers' Association also came across this phenomenon recently, particularly in the small 100-gram tins ("with the exception of Assis"). This was reported in the Association's new comparative survey of tomato pastes, ("purées" and "concentrates").

The main message in the report is that it is prudent to buy tomato paste in large containers (up to 600 grams) rather than in the popular little 100-gram cans. The reason is twofold: the bigger quantities are more economical, and the larger tins show less interior corrosion, because they are more often coated inside with a gold-coloured lacquer.

A "tin can" is really a steel can with a thin coating of tin (b'dcel) inside and out. After extended contact with the acid in tomatoes, the tin begins to flake off. Lacquer slows the corrosive process.

The Association observes that "although it has not been proven that tin is harmful to health, it does cause a deterioration in the taste and appearance of the product." I checked with my *Encyclopaedia Britannica*, and found there, too, that tin is non-toxic. So no harm should be caused if you scrape off the "black stuff" and use the tomato purée.

According to the Association's report, gold-coloured lacquer is found in all Assis tins of tomato purée, on the 100-gram size of the Pardess brand as well, and on the larger sizes of most, though not all brands. Some tins have the lacquer only on the lids, not the inside of the entire can. This is something you will need to discover for yourself.

The condition of the tin, of course, has a lot to do with how old it is. Every can is marked with a code-date embossed in the metal lid. The date-line has a single numeral — "7" for 1977, "8" for last year, "9" for the year before — followed by a number from 1 to 386 to indicate the day of the year. The Consumers' Association says it is advisable not to buy tinned vegetables more than one year after the date of manufacture. Most manufacturers, on the other hand, generally claim that their products have a "good shelf life" of two years.

The Association found that about half the purée tins currently on the market are from 1976, about half from 1975. A random check turned up one tin from 1974 and one (Pri Ta'im brand) from 1973. Little of the 1977 tomato crop has found its way into tins yet.

ALTHOUGH the survey did not mention it, you should avoid tins of tomato purée (or indeed other products) which have "expanded" — i.e., with swollen lids that wobble to the touch. This is a sign of food spoilage. Supermarkets and grocers ought to spot these cans and take them off the shelves, but I can't count the number of times I've had to point out such tins to the management. (This past year, I have encountered quite a number of swollen Assis tomato purée tins — medium-sized, dated 1976 — at Super-Sol, and seen them removed.) Also, avoid tins which have rusted on the outside: they may be corroded inside as well.

The concentration of tomato — 22 per cent according to the official Israel standard for purées (*resek*) — was correct or even higher in the samples tested, and the weights were also in accor-

CONCENTRATING ON TOMATOES



MARKETING WITH MARTHA

dance with the labels. Tomato concentrate (*tarkis*) must have 28 per cent, and these too were up to par, or better. One brand, Tami of Pri Ta'im Ltd. makes a tomato product it calls *maheet* — a different word for purée — with a 14 per cent concentration; the Association says this is not allowed under the existing standard. The manufacturer replied that it has no intention of deceiving anyone, that the 14 per cent is clearly printed in large figures, and that the word *maheet* was used instead of *resak* so as not to infringe the regulations of the Standards Institute. Pri Ta'im also makes regular purée and concentrate.

There was only one imported brand included — Zanal from Greece, in a 410-gram tin. It is a concentrate (28-30 per cent) with a sharper taste and darker colour than the local products. On the Association's graduated price scale, it is the second most expensive — working out at IL1.35 per 100 grams.

On this price scale, each product is worked out in terms of a 100-gram unit price, calculated at a concentration of 22 per cent tomatoes. The most expensive on the scale is the Assis 100-gram size, at IL1.40. Other tins of this size are also near the top end of the scale, the cheapest mini-tin listed being the Tal brand of Milos, at IL1.20 per 100 grams. Of course, supermarkets often have "specials" on a particular brand, and prices tend to vary.

Generally speaking, the tins of 400 grams or larger are the most economical. Assis in a 600-gram tin works out to IL1.05 per 100 grams, while Tal in a 400-gram tin comes out to a mere 85 agorot per 100. Of course, the economy is real only if you do not waste anything. Leftover tomato purée freezes very nicely — in a plastic yogurt cup, or even a clear polythene sandwich bag — measured out in quantities you are likely to need at one time. Assis has just come out with another convenience — its tomato purée in a glass jar with a screw top. It contains 280 grams, which works out to IL1.14 per 100 grams. The jar — which is returnable — should be refrigerated once it is opened.

PRICE IS NOT the only factor when buying tomato paste. The "best buy" price-wise on the Consumers' Association chart would be Pri-cuz in a 600-gram tin, which works out to only 75 agorot per 100 grams. But the Pri-cuz tin is not lacquered. The Pri-se and Tami tins of this size are lacquered, and their prices work out to a low 87 and 85 agorot per 100 grams

respectively. But they did not come out well on the "colour test" — done both by appearance and a laboratory test. The report called Pri-se "yellowish." The Tami colour rated high in the lab, but was described as looking "pale."

The report explains that colour testifies to the ripeness of the tomatoes prior to processing, and "the redder, the better." An Assis tin got the highest colour score and an appearance rating of "very good." Tal also got a "very good" for colour. Obviously, each batch of purée even from the same firm will differ slightly in colour, so these tests cannot be taken as guarantees of a particular brand.

Still, I was pleased that the colour ripeness tests seem to bear out what I have long felt — that the Assis tomato purée has a distinctively sweet flavour, with Tal running a close second. No sugar or salt, by the way, is added to local tomato pastes, though there is some natural salt in the tomatoes, and some firms therefore list "salt" as one of the ingredients.

If you're not stuck on the Assis flavour, Yakhin has some very good buys — its convenient 200-gram can works out to only 92 agorot per 100 grams, and it is lacquered inside. Its small tin is 10 agorot cheaper than Assis's, but it is not lacquered. Neither is its 600-gram tin for concentrate, which is otherwise a good buy at 87 agorot per 100 grams. No colour test results were given for Yakhin.

Import brands of tomato purée have reached us from places as far away as California, and at prices sometimes lower than our local products. In the past, this has been attributed to "dumping" policies and a new Knesset law is supposed to prevent this in future. One drawback to buying such imports, no matter how cheap, is that one has no idea how old they are, or why they were dumped on the world market. Except during an occasional shortage of local purée, I see no good reason to buy imports.

And, by the way, when tomatoes are plentiful and cheap, there is really little reason to buy commercial purée. With just a little extra effort, you can make most dishes with the fresh produce.

I HAVE received so many news bulletins and phone calls from the Super-Sol chain lately about innovations and new products there that I decided it was time for a chat with its director of merchandising, Mordechai Kreiner. Incidentally, if anyone wants to know anything about a new product in Israel, or has one to offer, especially if it is something

suitable for a supermarket, the man to see is Mr. Kreiner.

Take the case of "free-running salt." Now, you may be one of the people who thinks ordinary Israeli table salt is just fine. True, it often seems to be damp and have a tendency to get stuck, but this is usually overcome by putting a few grains of rice in the shaker. But apparently there were so many customers looking for "free-running" salt that Super-Sol sold out what it had imported from England. When it decided not to import more, people complained.

"So we found someone to make it here," said Mr. Kreiner. The new product called *Melach Rutz* — running salt — comes in a plastic cylinder and sells for IL2 for 200 grams at Super-Sol. A larger container will be ready soon. Ordinary price-controlled table salt, made at Atlit, is much cheaper — only 96 agorot (plus VAT) for a whole kilo. Now the people at Atlit are reportedly considering making a drier salt themselves. Mr. Kreiner will try, however, to stand by his small, present supplier, Cous-Cous Maison, which also makes instant cous-cous for Super-Sol.

Another recent Super-Sol innovation is its own name-brand of freeze-dried instant coffee. Unfortunately, it is not made in Israel, but is imported from England, from the firm that makes coffee for the well-known Lyons label. While I generally oppose imports, this does represent for the consumer the only realistic competition in freeze-dried coffee to Elite's "18 Karat" product. Other imported freeze-drieds are much more expensive. So far, Super-Sol is underselling Elite with a 100-gram jar marked IL29.95, compared with IL36.30 for Elite's 200-gram jar.

AS MENTIONED on our Business Page recently, Super-Sol has introduced a new customer service — acceptance of colour film for processing and printing. There is a deposit bin in several Tel Aviv area Super-Sols on a trial basis, and if it works, it will be extended to the entire chain. The store promises the pictures will be back in a week. Price lists are posted, and they claim to be 10 per cent less than at photography shops. Mr. Kreiner says some photo shops near Super-Sols have already lowered their prices as a result.

Yet another Super-Sol offer recently was so successful, it sold out completely in three days — but the company was left with a mysterious bill from the Commerce and Industry Ministry which it is challenging in court. Not long ago, Super-Sol's sharp-eyed buyer bought up a surplus stock of kosher imported tinned American goulash meat, and sold it for half the price of comparable local products. The local manufacturers complained about this to the Ministry which, according to Mr. Kreiner, slapped a retroactive "special levy" on the goods. At IL2 a tin on 48,000 tins this comes to nearly IL100,000. Super-Sol is appealing.

One of my latest impulsive purchases at Super-Sol was a cotton-knit blouse, for IL38 plus VAT which puts it just a bit over Carmel Market prices. Mr. Kreiner tells me that Super-Sol is currently enlarging its range of bargain-price textile goods, through a new arrangement with Sabrina to buy up its export surpluses. It will make grocery shopping-day much more of an impulse-buying temptation for many women, I fear, myself included. □

MARTHA MEIRIS

CULINARY NOTES

Haim Shapiro

Stuffed eggplant



IMAM BAYALDI (the Moslem cleric faints) is the name of one of the more renowned Turkish dishes.

No one is quite sure why Imam bayaldi, all of them very good, is so good, some because being so good, he ate so much of it. The name refers to stuffed eggplants, but the experts are undecided about the mode of preparation as they are about the origins of its name. One thing seems to be certain: it is made of small delicate vegetables and is usually served cold.

I personally have eaten at least three entirely different preparations which were said to be Imam bayaldi, all of them very good. I am not sure which is the most authentic, but the best by far was the one served on board a Turkish ship, back in the days when a Turkish passenger liner used to ply the route between Haifa and other Mediterranean ports.

I must admit that I did not ask the chef how he made the dish. The kitchens of those vessels were fearsome places where one was liable to faint from the heat and the cooks wielded huge sharpened knives which they sometimes waved angrily at the waiters. However, I think I have reconstructed what was basically a very simple recipe.

TO PREPARE this version of Imam bayaldi, take about 12 small, long eggplants and cut off both ends. Then make a slit parallel to each end, about four centimetres long. Connect the two ends with a deep incision lengthwise, so that you have a long round package with two flaps.

Soak the eggplants in heavily salted water for at least half an hour to draw out the bitter juices. Meanwhile, slice and fry in olive oil three largish onions. When they are well browned, add a handful of chopped parsley and chopped tomato and continue frying until the tomato is absorbed into the onion mixture. Add salt and pepper to taste.

Remove the eggplants from the water and squeeze each one out with your fist. Fill them with the onion mixture and pack them into a large pot with a few cloves of garlic. Pour over about a quart of olive oil and enough water to bring the liquid almost up to the top of the eggplants.

Cover the vegetables with a plate to keep them in place, bring to a boil and simmer for at least 45 minutes, adding a little hot water if necessary.

Cool in the pot and serve preferably the next day. □

KOSHER VERONICA

The Weekend Dry Bones

KASHA VARNISHKA

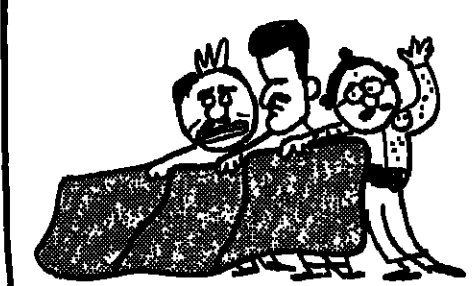


FOR YEARS HE HAD DREAMED OF ENTERING THE ARENA...

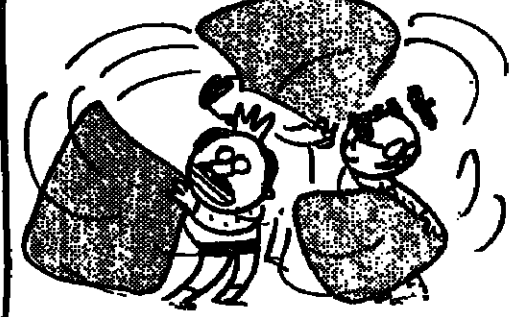


...OF MEETING THE THREE MATADORS

...HE KNEW THAT THEY COULD WORK IN UNISON



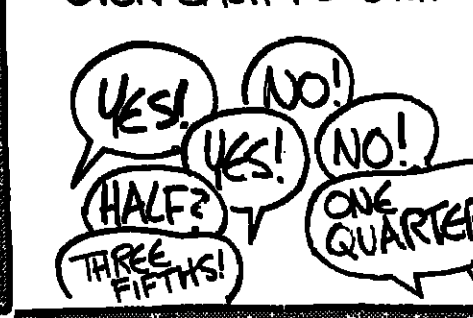
...OR IN COUNTERPOINT



AND HE KNEW THAT HE WOULD STOMP AND SWOOP...



IT WOULD BE A TRICKY GAME, EACH SIDE HAGGLING OVER EACH POINT...



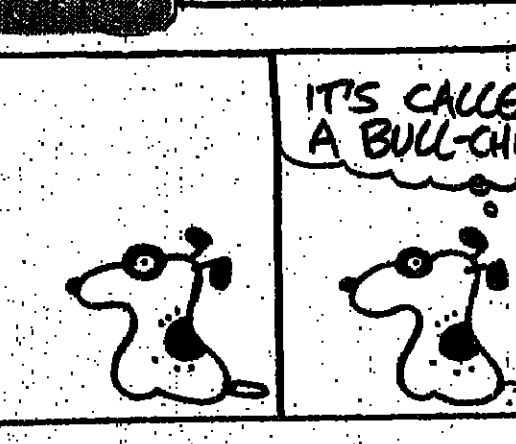
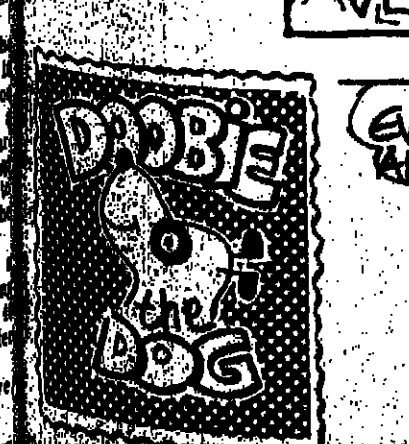
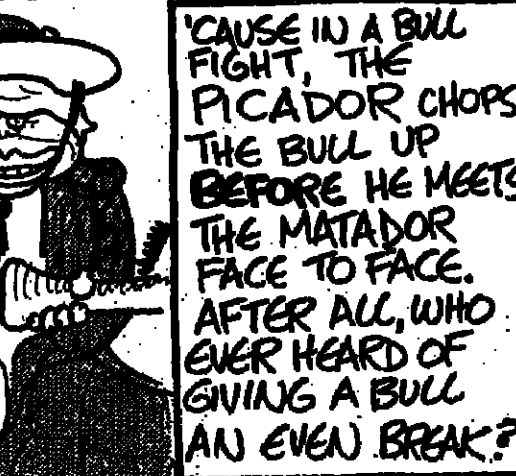
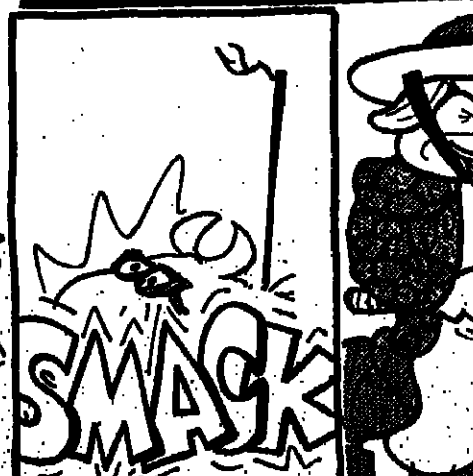
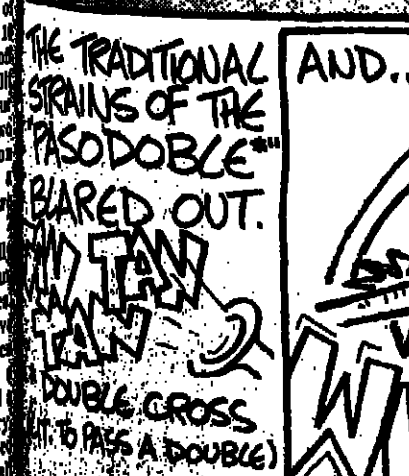
A GAME IN WHICH EVERY MOVE WAS NOT GUARANTEED...



AND THEN THE GREAT DAY CAME, AND HE WAS CHOSEN.



BUT THE THREE MATADORS WERE NOT IN THE RING WITH HIM.



הכזה מן האכל